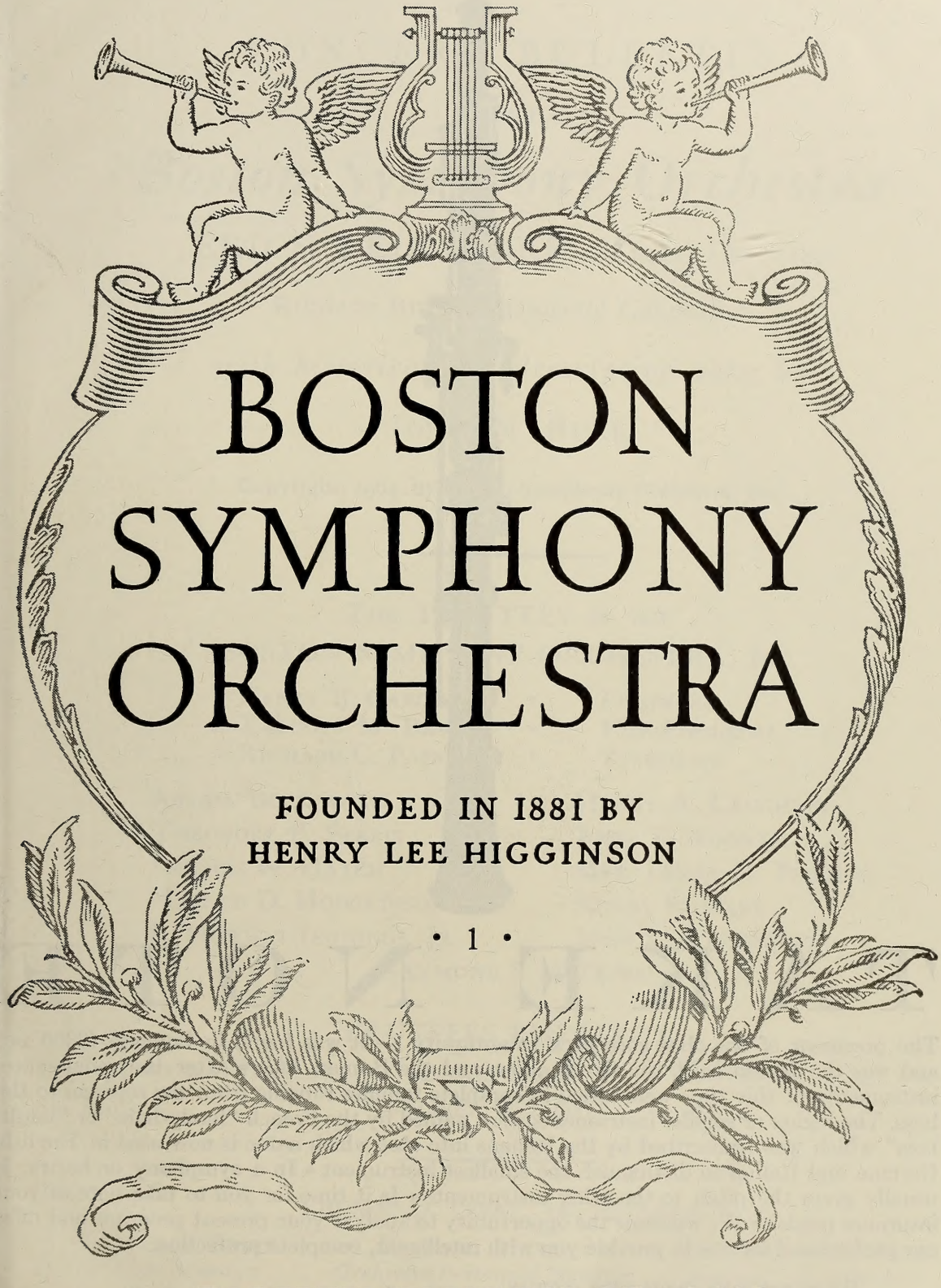
SANFORD R. SISTARE

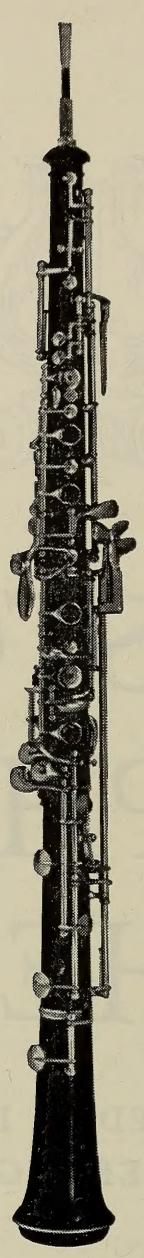


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 1 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS LEWIS PERRY EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK, *Assistant Manager*
ROSARIO MAZZEO, *Orchestra Personnel Manager*
JAMES J. BROSNAHAN, *Business Administrator*

Assistant Administrators
SARAH M. HERING HARRY J. KRAUT

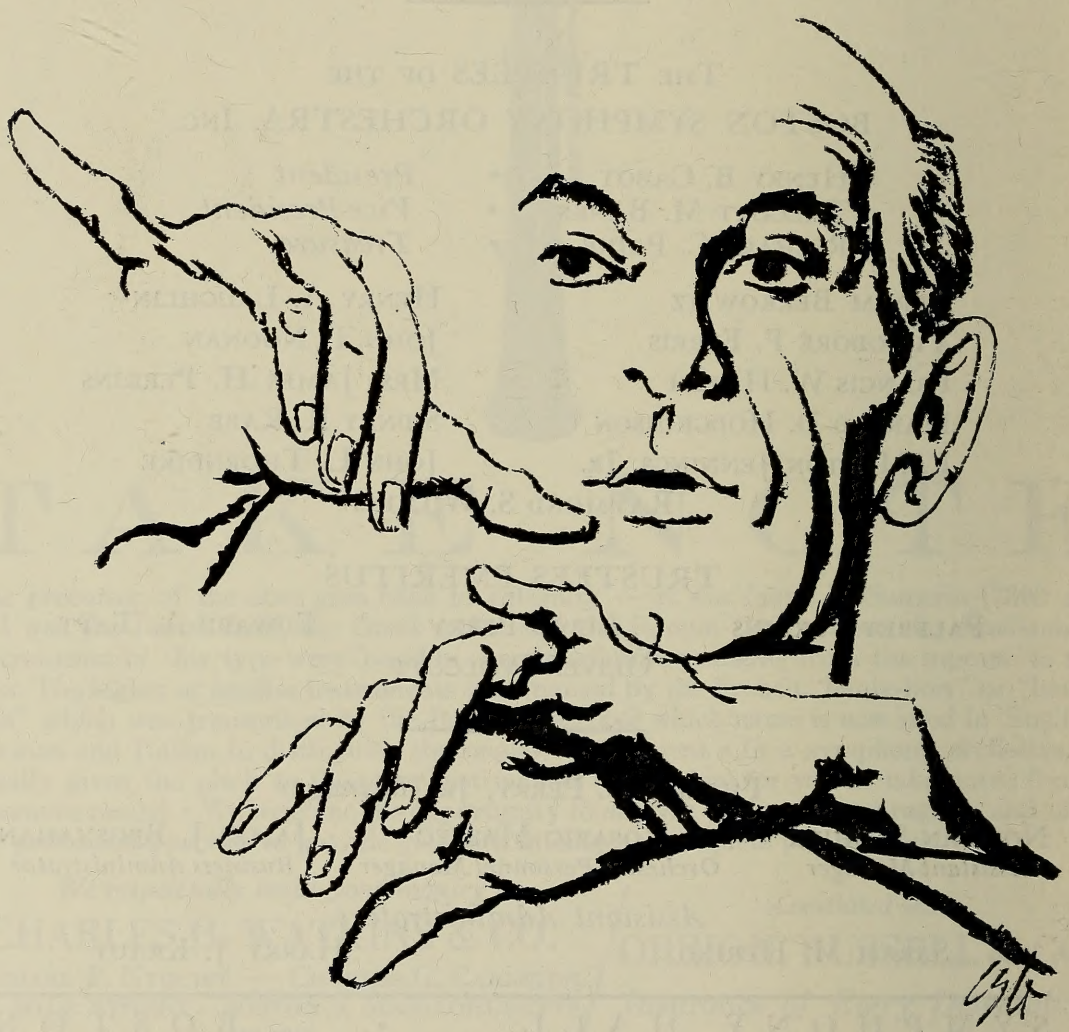
The Boston Symphony under Leinsdorf

The complexities of Mozart's "Jupiter" Symphony impose severe demands on both conductor and orchestra. Leinsdorf and the Boston Symphony respond with a virtuoso performance marked by discipline and polish. Recorded with it, the delightful "Eine Kleine Nachtmusik." Equally impressive, in the Romantic idiom, is their recording of Tchaikovsky's First Piano Concerto with Artur Rubinstein. Enjoy these fine performances on RCA Victor Red Seal albums.



RCA Victor

The most trusted name in sound



CONTENTS

Program (for this week) 9
Program (October (2–3) 59
Program (October 9–10) . . . 61

NOTES

Brahms (Academic Festival Overture) 11
Shostakovitch (Symphony No. 1) . 16

ENTR'ACTE

The Boyhood of Shostakovitch (*J. N. B.*) 25

NOTES

Beethoven (Symphony No. 6) . . 38

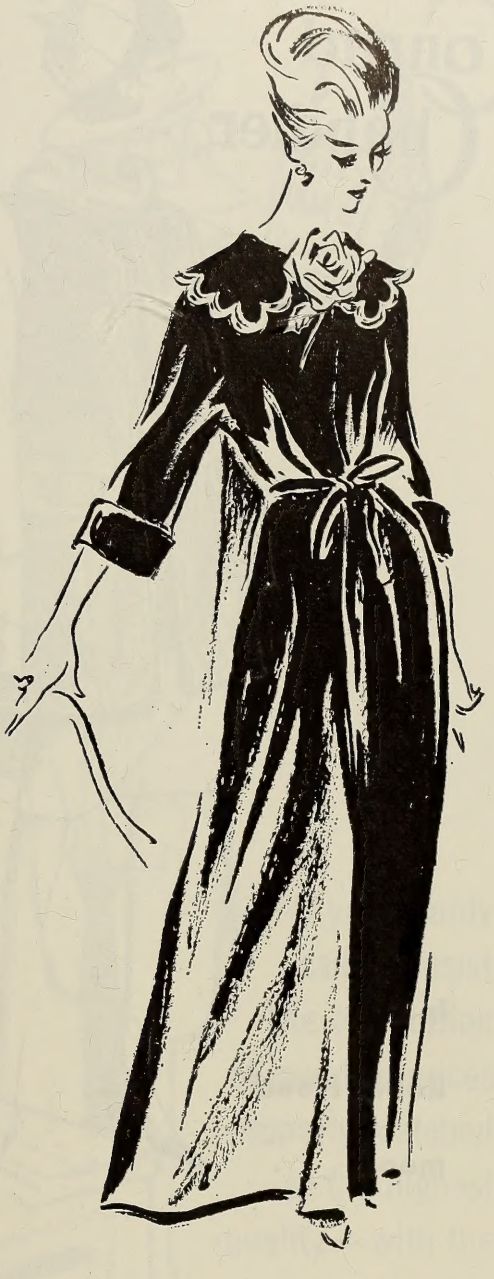
C. D. JACKSON
1902–1964

Charles Douglas Jackson of New York, who died last Saturday, was a highly valued trustee of the Boston Symphony Orchestra. He became a member of the Board in 1950 and has served the Orchestra ever since, with the exception of the season 1953–54, when he was called to the United States delegation of the United Nations General Assembly.

Mr. Jackson was helpful to the Orchestra in many ways, notably in its several foreign tours. He had his summer home in Lenox, and was active in connection with the Berkshire Festival concerts at Tanglewood.

His career has been manifold, involving publication in addition to diplomacy as a public service. He was associated with *Time* since 1931, and has been active in the production of that magazine and its associates *Life* and *Fortune*, with interruptions caused by his duties in Washington. Last June he became Senior Vice President of *Time, Inc.*

Mr. Jackson served his country under the last four administrations and was sent on many vital diplomatic missions abroad. In the present year he helped organize the International Executive Service Corps. Devoted to the arts, he served on several Boards including, besides this Orchestra, Lincoln Center for the Performing Arts, the Metropolitan Opera, and the Carnegie Corporation of New York.



One Touch of Satin

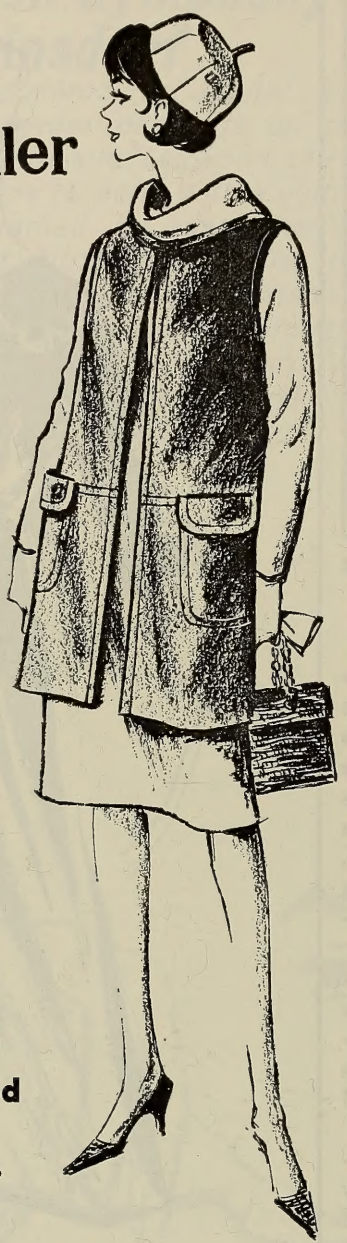
On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.
The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



in a

Robin Hood

mood . . .

A dashing shell of coat in moss green imported cotton suede-cloth lined to match the lean shift in pale mist green jersey of bonded orlon acrylic and wool. Juniors 7 - 15.

29.95

Junior Dresses—Third Floor
BOSTON • BELMONT
PEABODY • FRAMINGHAM

THE SEASON OF LAST SUMMER AT TANGLEWOOD

The Berkshire Festival of 1964 included eight weeks of concerts by this Orchestra. It was the twenty-ninth year since the Boston Symphony Orchestra first participated, and the second season under the direction of Erich Leinsdorf. The Berkshire Music Center had its twenty-fourth season and also its second under Mr. Leinsdorf's direction. The programs of the Festival stressed the music of Richard Strauss, the hundredth anniversary of whose birth was on June 11. Thirteen of his works including most of his symphonic poems were played, and other less-known works such as the *Burleske* and *Parergon* for piano and orchestra, *Three Hymns,* and the complete Incidental Music, with voices, to *"Le Bourgeois Gentilhomme."*

There were eight Tuesday evening chamber music concerts, a Boston Pops concert, and a Gala Evening in which the Music Center was combined with the regular orchestra, likewise eight Open Rehearsals, bringing a total attendance of 224,320.

The Berkshire Music Center, which is maintained and operated by the Boston Symphony Orchestra at Tanglewood in conjunction with the Festival, this year had an enrollment of 290 members from thirty-five states and eleven foreign countries. Erich Leinsdorf served as Director for his second season and Aaron Copland was Chairman of the Faculty. The very active program of the Music Center included over forty musical programs by the young musicians; a Musicological Symposium with eleven leading musicologists of this country; a String Symposium bringing together eighteen string players and teachers, aided by a grant from the Martha Baird Rockefeller Fund for Music, Inc.; a five-day Festival of Contemporay American Music in cooperation with the Fromm Music Foundation; and a four-week Seminar in Contemporary Music for music educators, supported by a grant from a six-year project begun in July 1963 by the Ford Foundation.

RETIRING MEMBERS AND NEW MEMBERS

Six distinguished musicians played this summer for the last time as members

of the Boston Symphony Orchestra. Joseph de Pasquale, the first viola, and Samuel Mayes, the first cello, together with Winifred Winograd of the cello section, have left and joined the Philadelphia Orchestra. Three players have retired. Louis Speyer has been invaluable as English horn soloist for many years, having joined the Orchestra in 1918. Vladimir Resnikoff of the first violin section has been a member since 1933, and Jean de Vergie, oboist, has been in the Orchestra since 1925. The new principals in the positions of English horn, first cello and first viola, will be Laurence Thorstenberg, Jules Eskin and Burton Fine.

APPOINTMENT

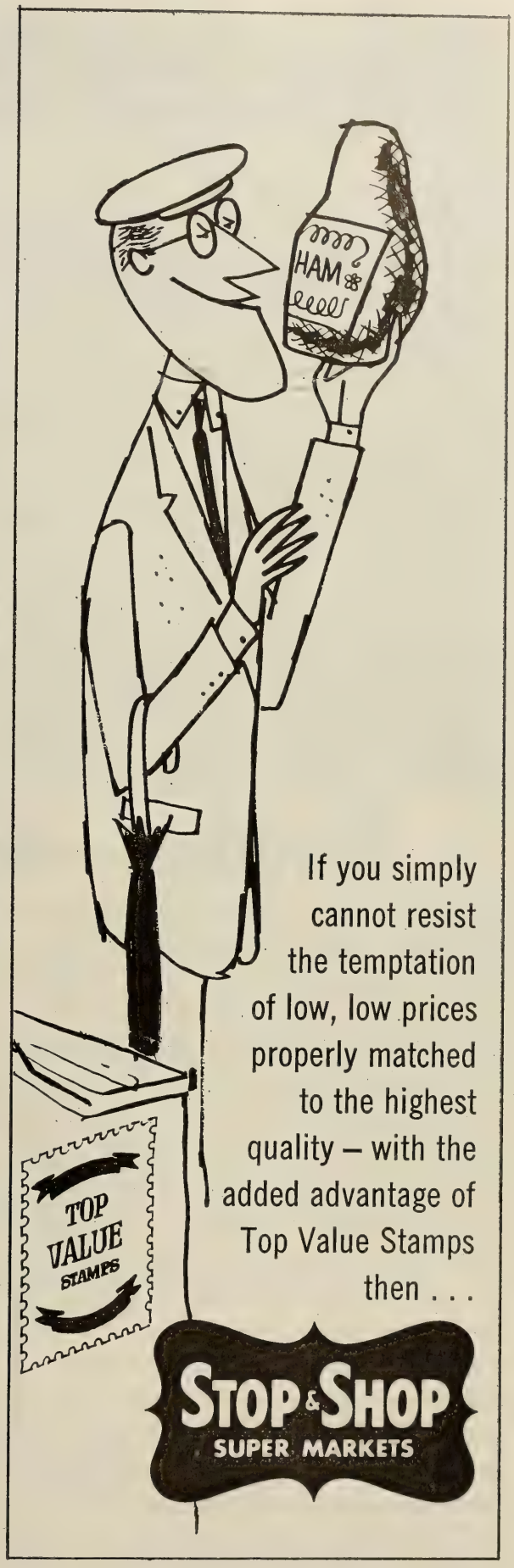
Erich Leinsdorf has been appointed by President Lyndon B. Johnson to an eight-year term as trustee of the John F. Kennedy Center for the Performing Arts in Washington, D. C.

Last Tuesday, September 22, Erich Leinsdorf was honored at a dinner given at the Temple Ohabei Shalom. Henry B. Cabot, representing the Trustees of the Orchestra, was the principal speaker. A. Fred Prager, ex-President of the Brotherhood, presented to the Music Director an Atmos clock with the inscription: "For meritorious service in advancing the highest traditions of the Performing Arts."

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492



If you simply cannot resist the temptation of low, low prices properly matched to the highest quality – with the added advantage of Top Value Stamps then . . .

STOP & SHOP
SUPER MARKETS



Favorites — old and new

Several years ago, a radio station polled its listeners to find out their favorite symphony. The winner was Beethoven's Fifth, hands down. Here is music which strikes just the right notes for almost everyone. Romantics have a field day with its dramatic excitement. Classicists admire its concise form. And even people with little musical knowledge find the Fifth filled with themes they can hum. Down at Old Colony, we don't need a poll to tell us that a Living Trust is the rising new favorite with people of property. More and more of our customers are basing their financial planning on this useful and flexible instrument. With a Living Trust, you rid yourself of money management headaches . . . test the provisions of your trust right now . . . and have a chance to assess the performance of your trustees. A Living Trust can exempt at least one generation from inheritance taxes and protect your family's privacy at the time your will is probated, too. If you'd like to know more about this new favorite in financial arrangements, send for a complimentary copy of "A Living Trust for You?"

OLD COLONY
TRUST COMPANY

The FIRST
NATIONAL BANK of
BOSTON

First Program

FRIDAY AFTERNOON, SEPTEMBER 25, *at* 2:00 *o'clock*

SATURDAY EVENING, SEPTEMBER 26, *at* 8:30 *o'clock*

BRAHMS ..... "Academic Festival" Overture, *Op.* 80

SHOSTAKOVITCH ..... Symphony No. 1, *Op.* 10

I. Allegretto; Allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

INTERMISSION

BEETHOVEN ..... Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro
IV. Thunderstorm; Tempest: Allegro
V. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS



R.H. Stearns

highlights the incoming
social season with a
sophisticated selection of
charmers for day or
evening. Do come visit
our Misses' Shops,
three stores.

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The most recent performances in this series were on December 6–7, 1957.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *"Akademische Fest-Ouvertüre"* and the *"Tragische Ouvertüre"* were composed in one summer – in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing – the fact that half Vienna is here – I can be quiet here – and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends

Not to be Missed

the Fall and Winter Collection

of

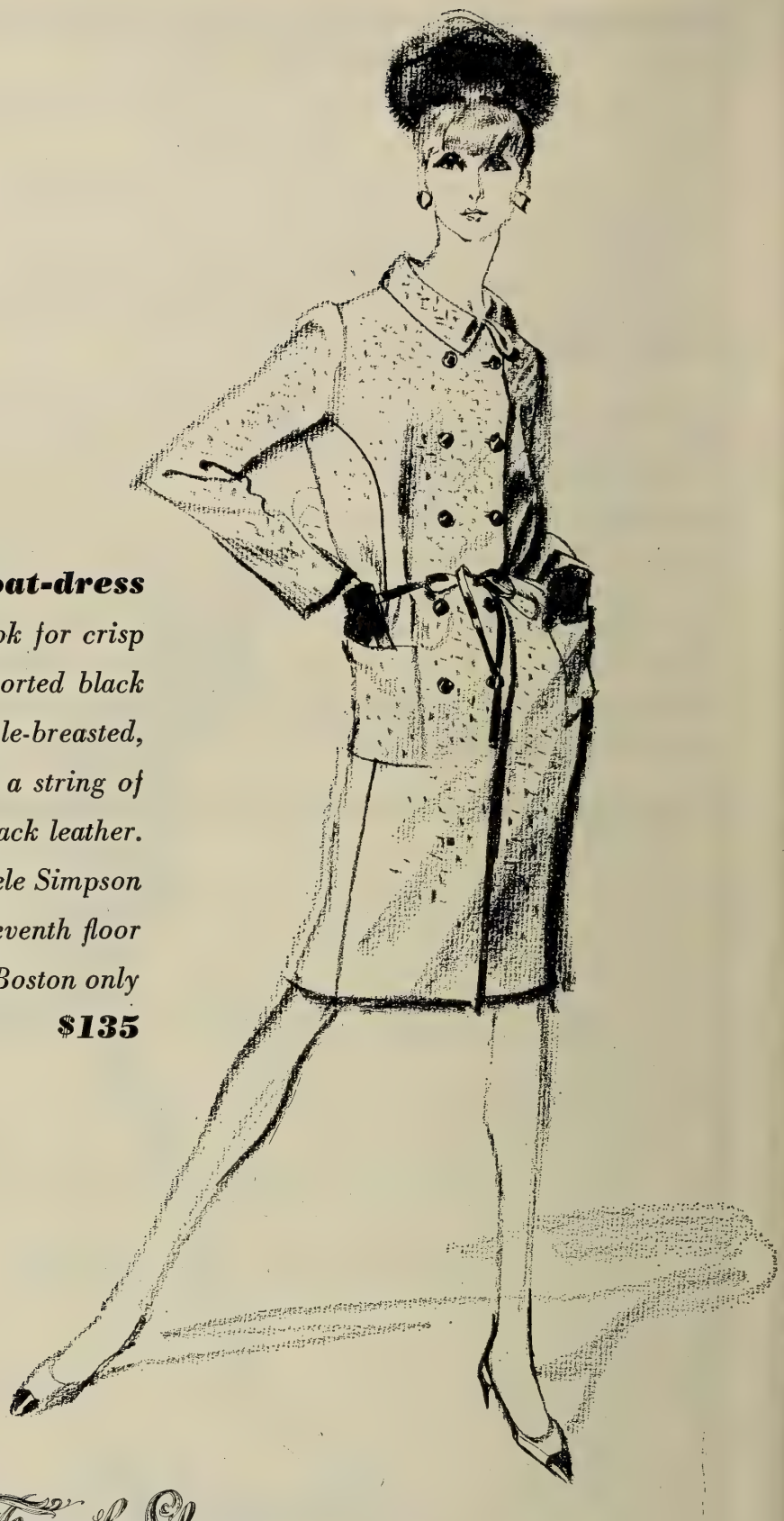
dresses - suits - costumes

sportswear - accessories

at

Hurwitch Bros.

TWENTY NEWBURY STREET



the little coat-dress

. . . new, lean look for crisp Fall days. Soft, imported black and white tweed, double-breasted, belted with a string of black leather.

By Adele Simpson

French Shops, seventh floor

Filene's Boston only

$135

Filene's French Shops
Boston

of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

• •

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern



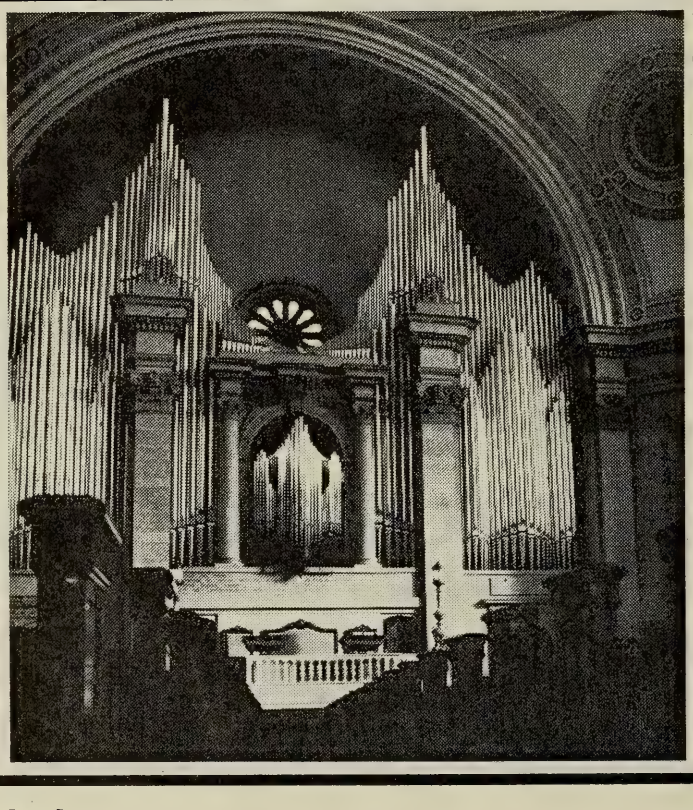
The Best in the World
from all over the World

FRENCH GAUFRETTES
ALEXANDRIA GRAPES
INDIA POPPADUMS
SLICED MANGOES
SHAD ROE
BEARNAISE SAUCE

S. S. PIERCE CO.

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD

table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *"Wir hatten gebauet ein stättliches Haus"* is first given out by the trumpets. *"Der Landesvater" ("Hört, ich sing' das Lied der Lieder")* is used rhythmically, delightfully developed. The *"Fuchslied"* or Freshman's Song *("Was kommt dort von der Höh' ")* is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,"* Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *"Gaudeamus Igitur."*



Christian Science

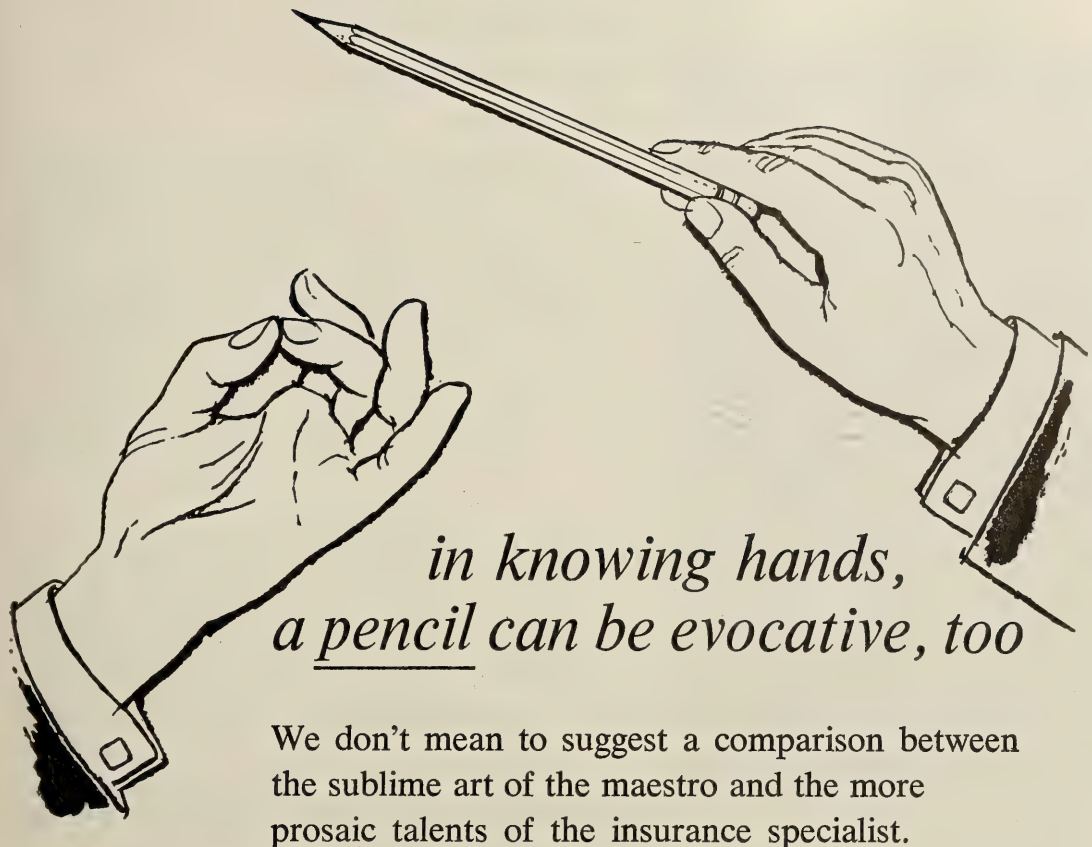
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

SYMPHONY No. 1, *Op.* 10

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Completed in the year 1925, the First Symphony by Shostakovitch was first performed at Leningrad, May 12, 1926, under the leadership of Nikolai Malko. Bruno Walter performed it in Berlin, November, 1927. Leopold Stokowski first made it known to America at a concert of the Philadelphia Orchestra, November 2, 1928. The first performance in Boston was at a Boston Symphony concert of November 8, 1935, Richard Burgin conducting. The most recent performances were on February 28–March 1, 1958, Richard Burgin conducting.

The Symphony is scored for wood winds in twos (with piccolo), 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, piano and strings.

ALTHOUGH it bears the Opus Number 10, this symphony stands with the *"Three Fantastic Dances for Piano," Op.* 5, as one of the composer's two first published works.* It was his first large and considered creative venture. The symphony, completed when its composer was twenty, a graduate from the piano class and then graduating

* Shostakovitch has given opus numbers to many compositions which have remained in manuscript and which at this time he is unwilling to acknowledge. If only his published music bore opus numbers, his First Symphony would be *Op.* 2.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

● IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

● M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Georges Edmond Moleux



If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

in composition at the Leningrad Conservatory, brings to its fullest expression the boyish, exuberant, and entirely remarkable talent of the composer-prodigy. The Shostakovitch of that time is familiar by a photograph commonly circulated: frail and slight of stature, wearing horn-rimmed glasses. He was much admired at the Conservatory for his brilliance as a pianist and for the little pieces of his own which he often played. Glazounov, as head of the Conservatory, had a more than benevolent eye upon the youthful composer – he had put him under the tutelage of Maximilian Steinberg.

Lawrence Gilman wrote the following description of the First Symphony:

"The chief theme, which is in two sections, is heard in the Introduction to the first movement (Allegretto, 4-4). The first section of the theme, a brief motive of three notes, is stated by a solo trumpet, *p* and con sordino. A bassoon follows immediately with the second member of the theme – indeed, the theme might be said to consist of three sections; for the bassoon's concluding phrase is also used as a germinating subject in the development of the movement. A clarinet delivers fragments of the theme above a pizzicato figure in the 'cellos. There is a pause, and the first section of the subject is given over to the strings. The main body of the movement begins (Allegro non troppo) in a tonality which, after the vagueness of the introductory pages, proves to



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

be F minor, and the different members of the chief theme are now set forth. The second theme, in C minor, is introduced by the flute over pizzicati of the strings, the clarinet takes it up under a trill on E-flat for a solo violin, and it is soon heard in the basses. The mood becomes more and more impassioned, and the motive with the descending chromatics is heard fortissimo from the unison violins, with one of its related sections in the trumpets. Then, for a time, the gentler second theme dominates the musical scene. But the more passionate phrase recurs — in the basses, in the trumpets, and fortissimo, on the four unison horns. The close is quiet, with the clarinet and 'cellos pianissimo, recalling the introductory bars.

"The second movement is the Scherzo of the symphony. It begins with foreshadowings in the string basses and clarinet (Allegro, 4-4 — 5-4) of the chief theme, which is heard in A minor at the fourteenth measure from the violins with pizzicato accompaniment. A piano, which is added to the orchestra in this movement, takes the theme, to an accompaniment of cymbals, horns, and basses. A Trio follows, in E minor, 3-4 time, meno mosso, with a subject for two flutes under an inverted pedal E of the second violins, which is sustained for half a

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

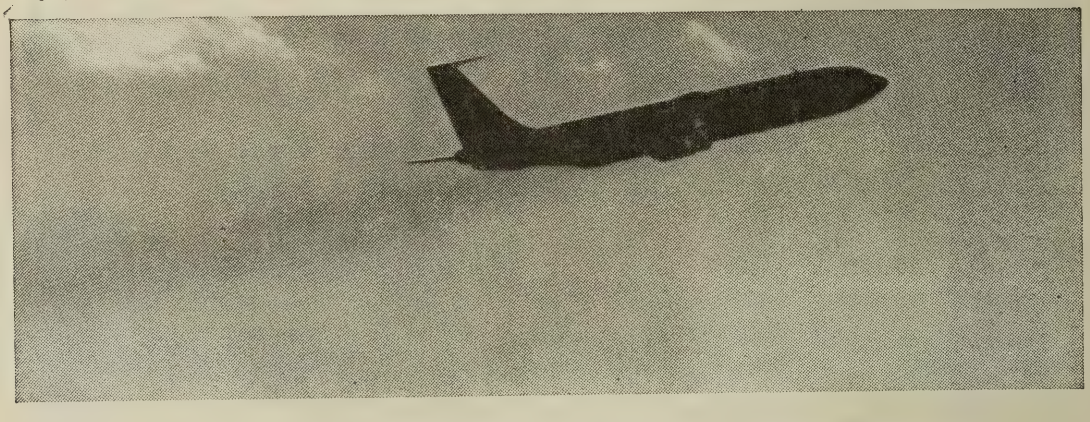
We act as Trustee, Executor, Agent and Custodian

hundred measures. The voice of the triangle is also heard in the land. The bassoon, *pp,* brings us back to the main theme of the Scherzo. There is a notable climax, with the subject of the Trio given to the brass, fortissimo (in common time) against the main theme in the strings, wood wind, and piano. The close is quiet, morendo.

"An oboe solo accompanied by string tremolos begins the expressive song of the slow movement (Lento, D-flat major, 4-4). The chief theme is tinged with a sorrowful chromaticism, and so also is the theme of the Largo at which the music shortly arrives — a passage of deep melancholy, scored at first, pianissimo, for strings alone (with an octave phrase in the bass). An oboe solo adds its voice, in a subject that is soon enunciated forte by the brass in a swiftly reached climax. A clarinet solo, *pp,* brings us back to the theme of the opening, now recalled by a solo violin. We hear this theme in the string basses, with a solo trumpet, muted, repeating softly the earlier oboe melody. The end is reached in a pianissimo passage for divided strings. A drum-roll, crescendo, leads to the Finale.

"This Finale, a dramatic and vivid movement, full of abrupt alternations of mood and tempo, begins forte, with a single measure Allegro molto (basses, bassoons, cymbals, tam-tam, muted horns, and muted string tremolos), followed by twenty-nine Lento measures of introduction. The movement proper starts off as an Allegro molto, 3-4 in F minor. The exuberant chief theme is delivered by the clarinet, with self accompaniment of strings and cymbals. Bass strings and piano present it in imitation, and the violins lead it to a fortissimo. A change to A major introduces a new theme, exposed fortissimo by strings and

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

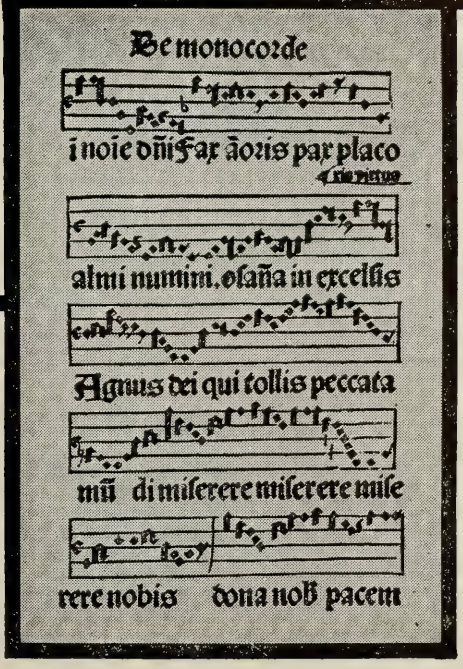
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première
PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

wood wind, but this soon declines to a diminuendo, and leaves the second subject to the soft utterance of a solo violin (meno mosso), then to a solo horn. The Allegro molto returns, there is a fortissimo climax, and a pause. Adagio: the kettledrum has a solo, with curious alternations of *fff* and *ppp,* and a solo 'cello, muted, broods upon the second subject (Largo).

"The climax of the movement is now approached. The basses repeat the chief subject, under a counter melody for the other strings. This leads to a proclamation of the second theme, in augmentation, by the strings and wood, while the trombones oppose to it the chief subject. A Presto leads to a sonorous close in F major."

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

LE PETIT PIGALLE

Restaurant Français

58 WESTLAND AVENUE

Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30

Sunday 5 - 9 p.m. • Closed Mondays

Tel. CIrcle 7-9370

Private Dining Room for Parties

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP

Now located at the Sherry-Biltmore Hotel

7 A.M. - 11 P.M.

Many different specialties

before and after concerts

All our pastries are now sold at the

SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



ENTR'ACTE

THE BOYHOOD OF SHOSTAKOVITCH

"MITYA," as Shostakovitch was known to his friends, was forever composing, improvising at the piano, or playing some piece he had written or still carried in his head. There was much music in the Shostakovitch lodgings. His Aunt Nadejda (Mrs. Galli-Shohat), who knew him until 1923, when she came to America, was astonished, on hearing his First Symphony here, to recognize snatches from the music of his boyhood which she had often heard him play. One of these pieces was "The Grasshopper and the Ant," *Op.* 4; another, an orchestral scherzo; and a third, music he had composed to describe Hans Andersen's pathetic story of "The Little Mermaid," a fairy tale which had appealed to him as a child. Mrs. Shohat has explained the familiar passages which she recognized in the First Symphony and is thus reported by Seroff in his book on Shostakovitch, a book based principally on her memories of the composer and his family*:

* "Dmitri Shostakovitch," by Victor Ilyich Seroff, in collaboration with Nadejda Galli-Shohat, Alfred Knopf, 1943.

Aeolian-Skinner Organ Company

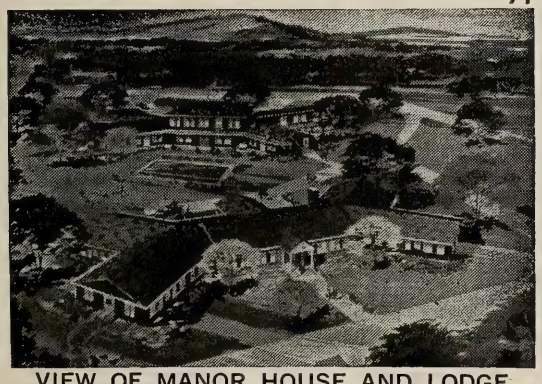
Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Meadowbrook Manor

MEADOWBROOK LANE • FRAMINGHAM, MASS.

The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300

Toll Free — Boston Area 235-6338

"The melodies reminded her of those in 'The Dragon-Fly [Grasshopper] and the Ant,' which Mitya had composed in 1922 and which he used to play to his family. According to Nadejda, the themes from this composition as well as his early Scherzo were used in his First Symphony. In the first movement, she says, one hears the recitative of the flighty, irresponsible dragon-fly and the mutterings of the laboring ant. Then comes a march of all the insects, with the fireflies leading the way; they range themselves in a semicircle in the amphitheater and the dragon-fly performs a dance on the stage. The Scherzo is inserted in full. In the last movement, the second theme for violin and 'cello is taken from an unfinished piece that Mitya was composing at the time of 'The Dragon-Fly and the Ant'; he was writing it around Andersen's story of the Mermaid, an idea that had been suggested to him by his mother. With the last movement of the symphony, Nadejda remembers how Mitya described to his family the Mermaid swimming up through the waters of the lake to the brightly lit castle where the Prince is holding a festival."



The Women's Educational and Industrial Union

combines a club program with services and specialty shops

264 Boylston Street, Boston *(opposite the Public Garden)*, KE 6-5651

You will be welcome as a Member and your patronage will help support vital services to women

Dues: Annual $5.00 Contributing $10.00 Life $100.00

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian

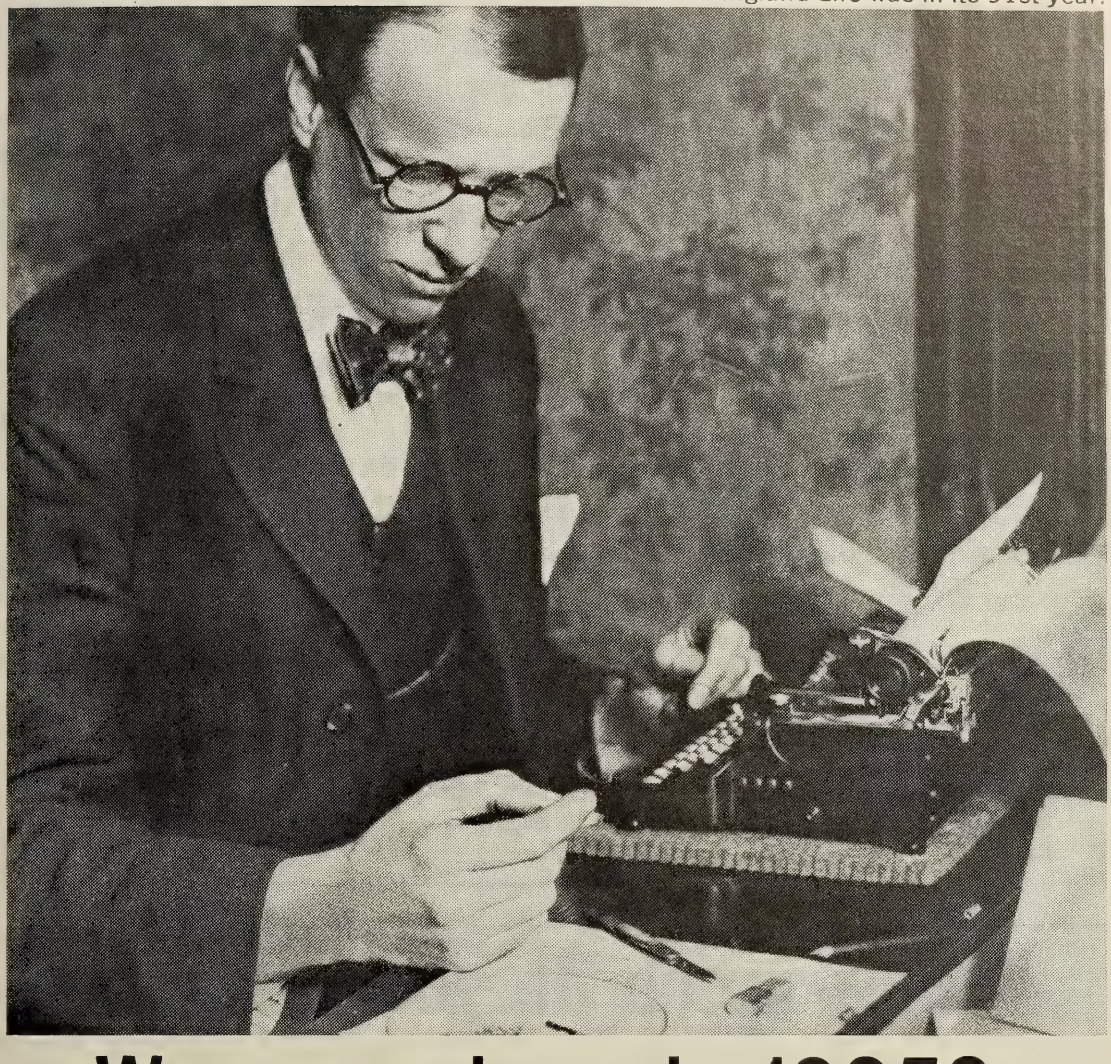
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

The symphony recalled to the aunt of its composer the boy whom she remembered who "liked fairy tales, and often asked me to tell them to him." She writes of her nephew as having been "a very serious and sensitive child, often very meditative, very modest about his music, and rather shy. . . . His favorite composer at the very beginning was Liszt. He liked to read, and his favorite author was the great Russian novelist Gogol. His first opera, 'The Nosė,' was based on Gogol's story." His immediate musical gods were Moussorgsky and Rimsky-Korsakov (his first experience of opera had been "The Fairy Tale of Czar Saltan," and he had surprised his family by playing stretches of it from memory).

This was the composer of the First Symphony in 1925, still in his assimilative stages of development, but brimming with musical fantasy of his own, which, for all its "resemblances" could be called something

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 BEACON, BROOKLINE
COOLIDGE CORNER
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Have you tried the palacsintas *on our special after-theatre pancake menu?"*

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

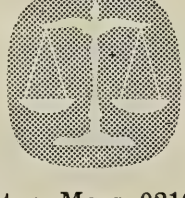
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____
Address_____
City_____ State_____ Zip Code____



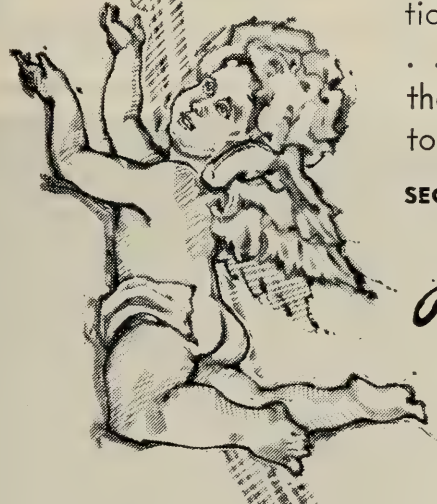
our *Boutique* is open

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**

Jordan Marsh Company

BOSTON ONLY



SKETCHED:
Gilt Cupids, 100.00 pr.

new, bright, and engaging, and inescapably "Shostakovitch." Earmarks of the later Shostakovitch are clearly discernible in it, even though the drive and tension of the Fifth or Seventh Symphonies, and the avowed "mass appeal" of these later works are not yet to be found. This lighthearted, lyrical music, warming to frank sentiment, might well have been taken for the natural exuberance of a lad gifted, admired, loved, to whom the troubles of life were unknown.

The account of the fortunes of his family and the circumstances of his childhood, first publicly revealed in the book mentioned above, and derived from the experience of his aunt, gives a different, and surprisingly dark picture — one which will modify the Western conception, until now, of the early development of Shostakovitch. The years 1924 and 1925, the years in which the composer began and completed his symphony, were years of bitter want for the Shostakovitch family in their cramped quarters on Nikolayevskaya Street in Leningrad. Dmitri's family consisted, in 1924, of his mother, Sophia (Sonya, née Kokaoulin), his sisters Marusia (Maria) and Zoya, the first older, the second younger than himself. The mother appears as a woman of great stamina and boundless resource in the education and healthful development of her children. She had not been accustomed to want.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced



Her family had been affluent in the pre-revolutionary days when, as students in Moscow, she and her sisters and their friends had been drawn into the underground activities toward a free Russia. The fiancé of her sister, Yanovitzky, had been arrested for implication in a fracas with the police, and had stood trial for months, under the shadow of the hangman's noose. The sister had married him in prison that she might go with him into exile if need be. The family tradition was that of the pre-Bolshevik intelligentsia, in which intellectual enlightenment, political liberalism, a cultivation of the arts, all had their place. Music was zealously pursued, in an amateur way.

Sonya, the mother of Shostakovitch, brought up children who were clear-thinking, intelligent, and talented in various ways (the written statements of Shostakovitch on his artistic creed, etc., show this clarity of thought and expression). She was the first piano teacher of both Dmitri and his sister Marusia, both of whom became accomplished pianists. She saw to it that they were at least equipped to make their own livelihood in a country where in the early twenties the means of keeping housed, fed, clothed, and warm continued to be a drastic problem — a problem which the application of intelligence could not solve.



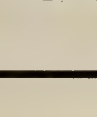
KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP



BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

When Sonya's husband, Dmitri Shostakovitch senior, died in 1922, that problem became still more acute. Young Dmitri (familiarly "Mitya") and his sister Marusia were both students at the Leningrad Conservatory. They were sixteen and nineteen respectively, and were already giving two-piano recitals. Mitya was already composing pieces of his own, which he performed on every occasion, and at the friendly musical evenings which were the rule rather than the exception at the Shostakovitch lodgings. Zoya, the younger sister, was then fourteen.

Now, the ingenuity of Sonya was called upon to find healthy growth for each of her children. The ravages of undernourishment had made their mark upon them. Marusia, and Mitya too, showed tubercular tendencies. He developed an alarming gland in his neck, and doctors said he must be sent south, to a sanitarium in the Crimea. If the fare and a month's board could be managed, the money for a second month remained an impossibility. Sonya found routine employment from



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Luncheon • Dinner • Late Supper

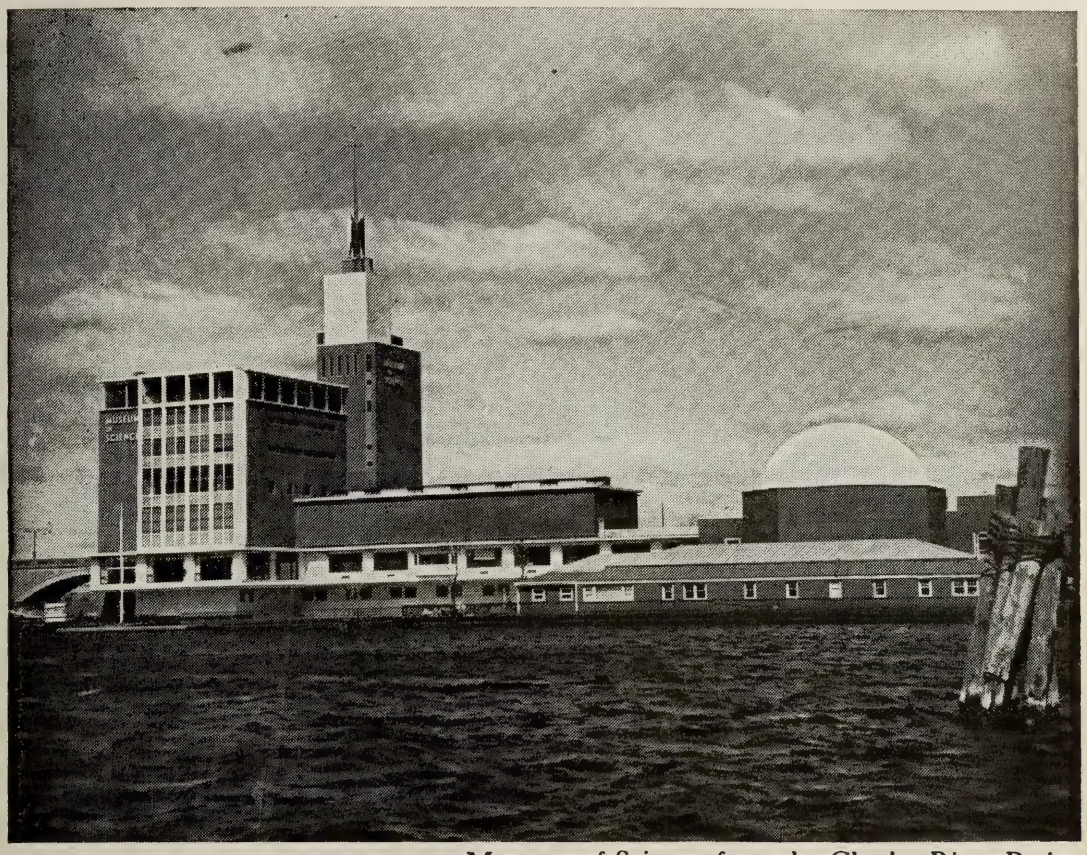
Hors D'Oeuvres and Exquisite Pastries

European Coffees and Teas

Open Every Day — Noon to 1 a.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .



Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

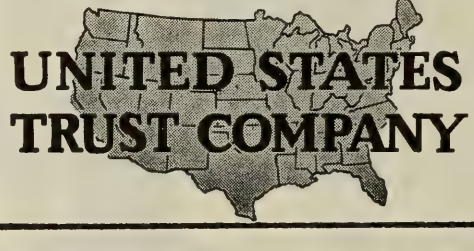
of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

time to time; Marusia taught music in a dancing school. But the returns were not enough: to find food, a winter coat or a household article must be sacrificed. To pay the rent, the mother was forced to swallow her pride and accept from friends. Mitya's Aunt Nadejda knows of these circumstances, for she was often with the family. When she left Russia in 1923, to pursue her calling in this country as a professor of mathematics, she continued to help them, and to hear from them. It is evident that Sonya realized her son's remarkable creative talent, and applied the full energy of her determined character to make possible its safe development. The boy often gave piano recitals at the Conservatory — for most of them there was no fee. There were minor tragedies. Before an important concert he broke his glasses and, unable to read his music, was without money to replace them. Later the piano at Nikolayevskaya Street went for debt, and the musical evenings ceased perforce. At the Conservatory, the phrase "bourgeois origin" was used against them. Professional jealousy seized upon this stigma to deprive Shostakovitch of any honors and teaching privileges. These harassments assailed the family in 1924 and 1925, as Shostakovitch was working upon his Symphony. During this time, too, he was compelled to earn in some way, and did it by improvising accompaniments to the silent screen on an upright piano in a small

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

THERE'S A NEW CELEBRITY IN TOWN!

It's just now beginning to be seen at the most important events . . . on the nation's roadways . . . in the driveways of America's fine homes. It's Cadillac for 1965—the newest and most exciting automotive personality of the decade. Its totally new styling attracts attention wherever it goes—and its brilliant new performance is the talk of the highways. Cadillac's great Turbo Hydra-Matic is now standard on all eleven models. An exclusive new accessory, the tilt and telescope steering wheel, adds a new dimension to driving comfort. And the car's quietness and levelness of ride are a revelation. See and drive this great car soon. It is, without any question, the new Standard of the World.

So new! So right! So obviously Cadillac

and draughty moving-picture theatre — three times a day. Shostakovitch completed his Symphony, his first ambitious score, in time to submit it as his graduation composition in the Conservatory. The cost of having parts copied hung over him as an impossible expense. At length the Conservatory undertook this expense and Nikolai Malko conducted the first performance at the Conservatory on May 12, 1926. The Symphony made something of a sensation. It found its way to other Russian cities. Bruno Walter visited Leningrad and carried it to Berlin and Vienna. Soon, America applauded it and learned to pronounce the name of the twenty-year-old Soviet composer. Publication and recognition did not at once bring wealth to Shostakovitch — his country was not so constituted. It brought him the overdue privilege of pursuing his art with living necessities assured.

That the boy Shostakovitch with his artist's nature at once sensitive, warm and delicately fantastic, should have survived these adversities must be due in part to his mother; but certainly no less to an inner life of the imagination which degrading circumstances — even the sharp inroads of want — could not touch.

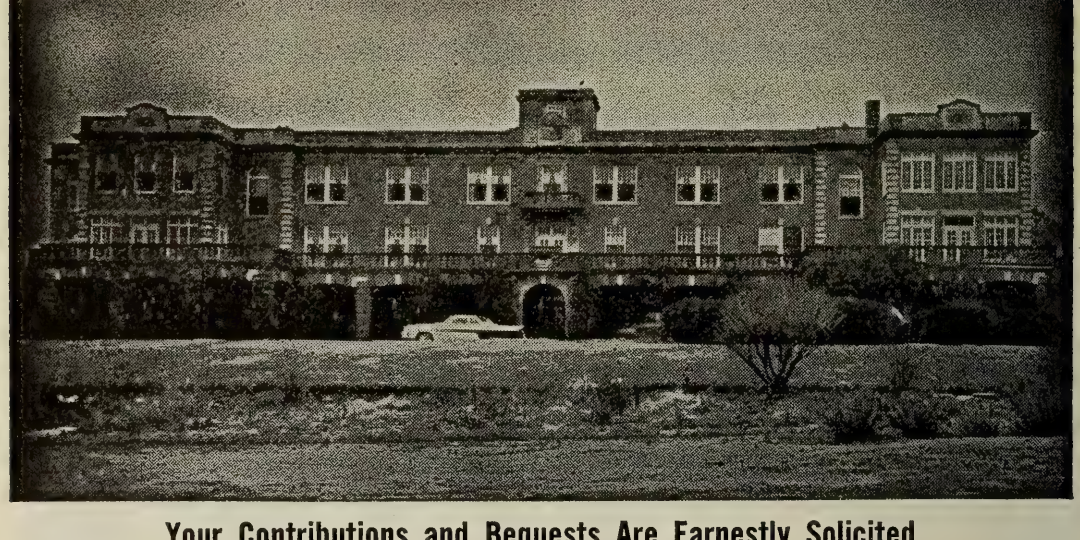
J. N. B.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

SYMPHONY No. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting "entirely of unplayed" music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performances in this series of the Boston Symphony Orchestra March 29–30, 1963, when Pierre Monteux conducted.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

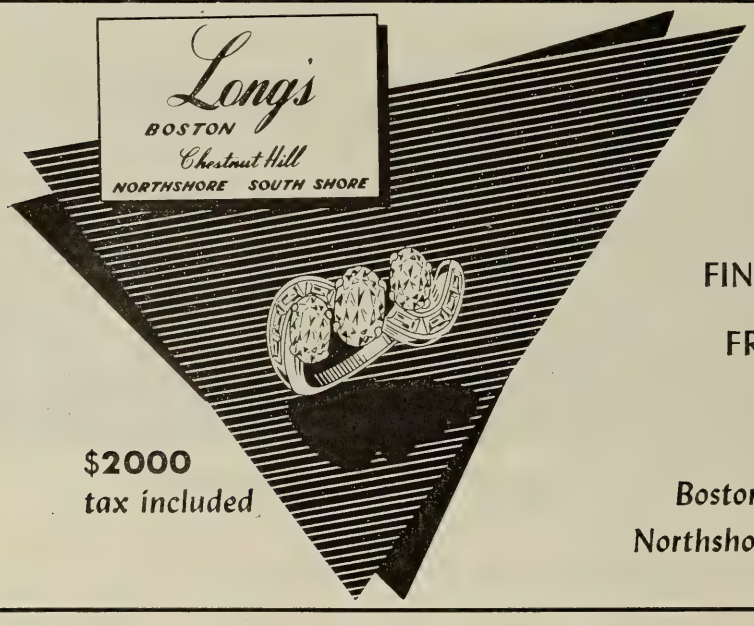
BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently. Preliminary notations have been found in the sketchbooks as early as that of the Eroica Symphony in 1803–1804, where there appeared the country dance theme in the trio of the third movement — also a premonition of the murmuring brook. Both the Fifth and Sixth Symphonies were completed in the spring or early summer of 1808.

After the tension and terseness, the dramatic grandeur of the Fifth

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.



FINE DIAMONDS
FROM LONG'S

Boston, Chestnut Hill,
Northshore and South Shore

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject,

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

The Midtown Motor Inn Extends a Cordial Invitation to the

Friday Symphony Subscribers

to attend the

Pre-Symphony Luncheons

in their fourth season with

Harry Ellis Dickson

Prominent Member of the Boston Symphony Orchestra

discussing

"Music of the World — Inside the B.S.O."

other guest speakers

G. Wallace Woodworth
Professor of Music at Harvard University

Klaus Liepmann
Director and Professor at M.I.T.

Friday, October 2, 1964

Music of Italy

Dr. Giorgio Carega, Consul General,
Guest of Honor

at 12:15 p.m. at the

MIDTOWN MOTOR INN

diagonally across from Symphony Hall

$3.75 per person (series of eight $28.00) including the lecture, luncheon, gratuities

and

Free Parking Throughout the Concert

Beginning Friday, October 23 the Boston Community Music Center will again co-sponsor four Pre-Symphony Luncheons featuring

Cleveland Amory
Francis W. Hatch
Max Kaplan
Elliot Norton

and

Chorus Pro Musica will sponsor a series of Four Luncheons beginning with a special Christmas Program on December 18th

For Reservation Call COngress 2-1000

Pre-Symphony Gourmet Dinner before Saturday, Tuesday, Wednesday and Thursday Concert Series . . . $4.00

Afternoon Tea Served after the Concert

the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxa-

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Imported NATURAL *Domestic*

CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

MALBENS
— famous Swiss Grapillon —

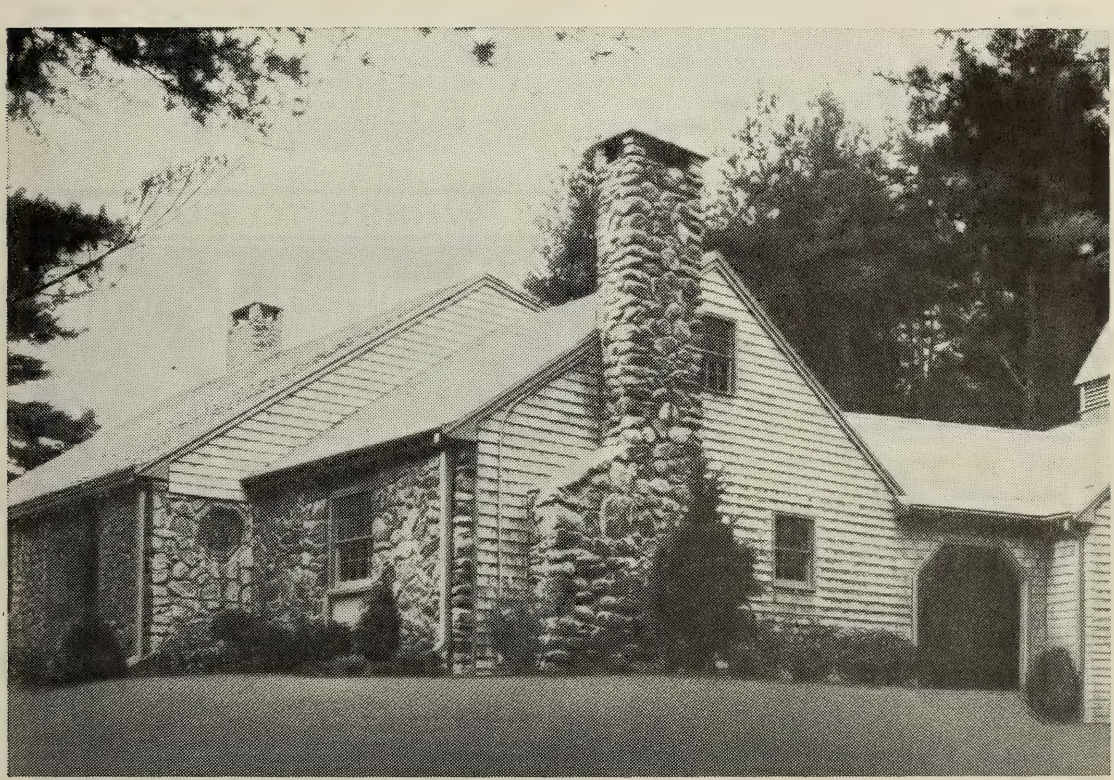
CO 6-1203
Free Delivery

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

tion are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."** The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* ("An expression of feeling rather than painting") is found in the sketchbooks and was probably on the original manuscript. It appeared in the program of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

If you want to speak a new language— **speak to Berlitz first.**

WHERE TO BUY

Wharfedale w60



ACHROMATIC Speaker System

Significant new 2-speaker system by G. A. Briggs achieves a unique musical quality—pure, uncolored by extraneous modulations. The exclusive sand-filled panel is completely non-resonant, for optimum bass response down to 20 cps. *In true wood veneers, $116.50. Utility model (unfinished) $101.50.*

Available in Boston area at:

Radio Shack Corp., 730 Commonwealth Ave., Boston

Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge

Radio Shack Corp., 594 Washington Street, Boston

Lafayette Radio, 1400 Worcester Street (Rte. 9), Natick

DeMambro Hi Fi Center, 1093 Commonwealth Avenue, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N. Y.

The Boston Symphony Orchestra would like to call to your attention the six concerts to be given in Symphony Hall this season by visiting orchestras:

LONDON SYMPHONY ORCHESTRA
GEORG SOLTI, *Conductor*
Thursday evening, October 22

WARSAW PHILHARMONIC
WITOLD ROWICKI, *Conductor*
Sunday afternoon, November 8

BERLIN PHILHARMONIC ORCHESTRA
HERBERT VON KARAJAN, *Conductor*
Wednesday evening, January 20

CLEVELAND ORCHESTRA
GEORGE SZELL, *Conductor*
Wednesday evening, February 10

HAGUE PHILHARMONIC
WILLEM VAN OTTERLOO, *Conductor*
Saturday evening, April 3

BBC SYMPHONY ORCHESTRA
ANTAL DORATI, *Conductor*
Sunday afternoon, April 25

Further information on the above series of concerts may be obtained from Aaron Richmond at the Celebrity Series offices, 535 Boylston Street, KEnmore 6-6037.

brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. There is a brief episode of real rustic vigor in duple time, a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It

la maisonette
the little house
of many designers
115 newbury street
boston
invites you to see
a new fall
collection
of
Beautiful
Fashions

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The
Quality Leader

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: Telephone: HAncock 6-5050

ANNOUNCEMENT

1928 · THIRTY-SEVENTH SEASON · 1965

Boston Morning Musicales

for benefit of

TUFTS UNIVERSITY
BOSTON SCHOOL OF OCCUPATIONAL THERAPY

STATLER HILTON BALLROOM

Wednesday mornings at eleven o'clock

1964–1965

JOHN BROWNING	November 18
JEAN MADEIRA	December 2
RICHARD CROSS	December 16
MARY COSTA	January 13
ARTHUR GOLD & ROBERT FIZDALE	February 17
ROLF BJOERLING	March 17

Executive Committee

Mrs. John W. Myers, *Chairman*
Mrs. Richard A. Winslow, *Vice-Chairman*
Mrs. William Emerson Barrett
Mrs. John A. Greene
Mrs. Nils Y. Wessell
Mrs. Theodore T. Whitney

TUFTS UNIVERSITY BOSTON SCHOOL
OF OCCUPATIONAL THERAPY

136 Harrison Avenue, Boston, Massachusetts 02111

Telephone: HAncock 6-4620 — Ext. 79

forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to demean his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100



Tel. No. KE 6-3375

Pearls by Alixe
225 Berkeley St., Boston
BIJOUTERIE
• Selective Jewelry • Alert Service
• Restringing and Repairs

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
SHARON MEMORIAL PARK
SHARON, MASSACHUSETTS
Telephone Boston Area 364-2855

TOYS TOGS
F.A.O. SCHWARZ
Children's World
THE WORLD'S GREATEST TOY STORE
Boston Mass. at 40 Newbury St.
BRANCHES: Ardmore, Pa., Atlanta, Ga., New York, N. Y., Cleveland Ohio, Palm Beach, Fla., Short Hills, N. J., Westchester, N. Y
IT'S FUN TO SHOP AT SCHWARZ!



Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting." Beethoven was probably



moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

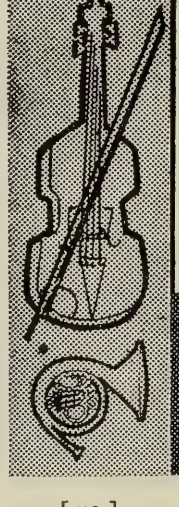
doubt, to distinguish his score from the "program music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this dip into popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Our Excellent Dividend is Sweet Music for Savers!

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
4 1/4 % ANNUAL RATE
QUARTERLY DIVIDENDS COMPOUNDED 4 TIMES A YEAR
SAVE BY MAIL Postage Paid Both Ways
HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

YOUTH CONCERTS AT SYMPHONY HALL, INC.

Sixty Members of the Boston Symphony Orchestra

HARRY ELLIS DICKSON, *Conductor*

SIXTH SEASON — 1964-1965

Two series of concerts will be presented in Symphony Hall on Saturday mornings, from 11 to 12 o'clock, as follows:

FIRST SERIES: Oct. 31 • Dec. 12 • Mar. 6

SECOND SERIES: Nov. 7 • Dec. 19 • Mar. 13

(Repeating the programs of First Series)

Tickets are sold by series only. All seats are reserved at a total cost of $4.00 (tax exempt) for either series of three concerts.

These concerts are planned for young people from Grade V through Junior High and High School.

Ticket application, accompanied by check and stamped, addressed envelope, should be mailed to:

TICKET COMMITTEE
YOUTH CONCERTS AT SYMPHONY HALL, INC.
251 HUNTINGTON AVENUE BOSTON 15, MASS.

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS, 1964–1965

SEPTEMBER

25–26	Boston	(Fri.-Sat. I)
27	Boston	(Sun. a)
29	Boston	(Tues. A)

OCTOBER

1	Boston	(Thurs. 1)
2–3	Boston	(Fri.-Sat. II)
9–10	Boston	(Fri.-Sat. III)
11	Providence	(Sun. 1)
13	Boston	("Cambridge" 1)
15	Boston	(Rehearsal 1)
16–17	Boston	(Fri.-Sat. IV)
21	New York	(Wed. 1)
22	Brooklyn	(1)
23	New York	(Fri. 1)
24	Newark	
25	Storrs	
30–31	Boston	(Fri.-Sat. V)

NOVEMBER

1	New London	
3	Boston	(Tues. B)
5	Boston	(Thurs. 2)
6–7	Boston	(Fri.-Sat. VI)
10	Boston	("Cambridge" 2)
12	Boston	(Rehearsal 2)
13–14	Boston	(Fri.-Sat. VII)
15	Boston	(Sun. b)
17	Boston	(Tues. C)
20–21	Boston	(Fri.-Sat. VIII)
22	Providence	(Sun. 2)
25	Boston	(Wed. 1)
27–28	Boston	(Fri.-Sat. IX)
30	Washington	(1)

DECEMBER

1	Washington	(2)
2	New York	(Wed. 2)
3	Brooklyn	(2)
4	New York	(Fri. 2)
5	New York	(Carnegie Hall 1)
8	Boston	(Tues. D)
11–12	Boston	(Fri.-Sat. X)
13	Providence	(Sun. 3)
15	Boston	("Cambridge" 3)
17	Boston	(Rehearsal 3)
18–19	Boston	(Fri.-Sat. XI)
20	Boston	(Sun. c)
22	Boston	(Tues. E)

JANUARY

1–2	Boston	(Fri.-Sat. XII)
5	Boston	(Tues. F)
8–9	Boston	(Fri.-Sat. XIII)
10	Providence	(Sun. 4)
12	Boston	("Cambridge" 4)

JANUARY *(continued)*

14	Boston	(Thurs. 3)
15–16	Boston	(Fri.-Sat. XIV)
19	New Haven	
20	New York	(Wed. 3)
21	Brooklyn	(3)
22	New York	(Fri. 3)
23	New York	(Carnegie Hall 2)
24	New York	(Carnegie Gala)
27	Boston	(Wed. 2)
28	Boston	(Thurs. 4)
29–30	Boston	(Fri.-Sat. XV)

FEBRUARY

2	Boston	(Tues. G)
4	Boston	(Rehearsal 4)
5–6	Boston	(Fri.-Sat. XVI)
11	Boston	(Rehearsal 5)
12–13	Boston	(Fri.-Sat. XVII)
14	Boston	(Sun. d)
16	Boston	(Tues. H)
18	Boston	(Thurs. 5)
19–20	Boston	(Fri.-Sat. XVIII)
23	Northampton	
24	New York	(Wed. 4)
25	Brooklyn	(4)
26	New York	(Fri. 4)
27	New York	(Carnegie Hall 3)
28	Baltimore	

MARCH

2	New Brunswick	
5–6	Boston	(Fri.-Sat. XIX)
7	Boston	(Sun. e)
9	Boston	(Tues. I)
11	Boston	(Thurs. 6)
12–13	Boston	(Fri.-Sat. XX)
16	Boston	("Cambridge" 5)
18	Boston	(Rehearsal 6)
19–20	Boston	(Fri.-Sat. XXI)
21	Providence	(Sun. 5)
25	Boston	(Rehearsal 7)
26–27	Boston	(Fri.-Sat. XXII)
30	Hartford	
31	New York	(Wed. 5)

APRIL

1	Brooklyn	(5)
2	New York	(Fri. 5)
3	New York	(Carnegie Hall 4)
6	Springfield	
9–10	Boston	(Fri.-Sat. XXIII)
11	Boston	(Sun. f)
13	Boston	("Cambridge" 6)
14	Boston	(Wed. 3)
15	Boston	(Rehearsal 8)
16–17	Boston	(Fri.-Sat. XXIV)
20	Boston	(Tues. J)

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*

SYMPHONY HALL

AARON RICHMOND *presents*

6 INTERNATIONALLY FAMOUS ORCHESTRAS

IN THE B. U. CELEBRITY SERIES

Remaining Subscriptions NOW at

535 BOYLSTON STREET, BOSTON (Copley Square)

$33.00 · $27.00 · $21.00

Mail Applications Filled • Tel. KE 6-6037

LONDON SYMPHONY ORCHESTRA

GEORG SOLTI, *Conductor*

Thursday Evening, October 22

Williams, Overture "The Wasps"; *Handel-Harty,* Water Music; *Stravinsky,* Symphony in Three Movements; *Brahms,* Symphony No. 1

WARSAW PHILHARMONIC

WITOLD ROWICKI, *Conductor*

WANDA WILKOMIRSKA, *Violin Soloist*

Sunday Afternoon, November 8

Cherubini, Overture to Anacreon; *Prokofiev,* Classical Symphony; *Karlowicz,* Violin Concerto; *Tchaikovsky,* Symphony No. 4

BERLIN PHILHARMONIC

HERBERT VON KARAJAN, *Conductor*

Wednesday Evening, January 20

Beethoven, Fourth Symphony; *Strauss,* "Ein Heldenleben"

CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

Wednesday Evening, February 10

HAGUE PHILHARMONIC

WILLEM VAN OTTERLOO, *Conductor*

Saturday Evening, April 3

BBC SYMPHONY ORCHESTRA of London

ANTAL DORATI, *Conductor*

Sunday Afternoon, April 25

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

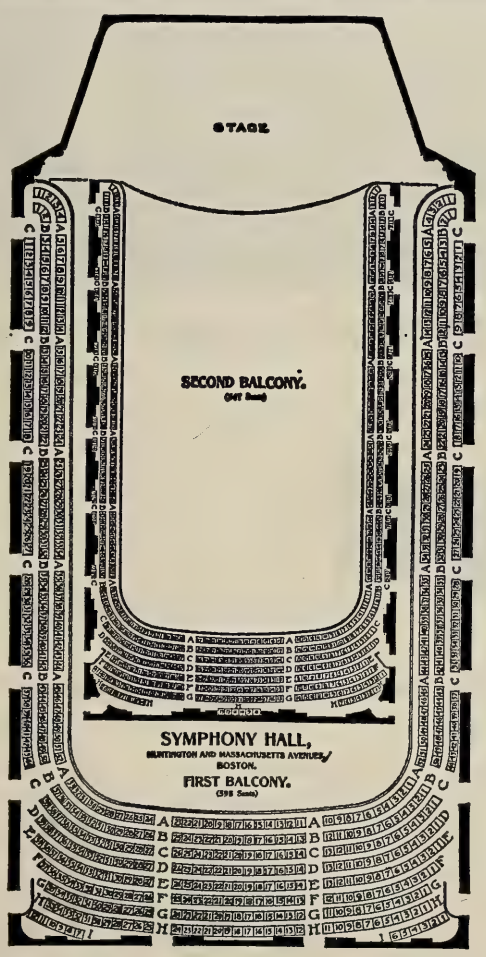
FUNERAL SERVICE

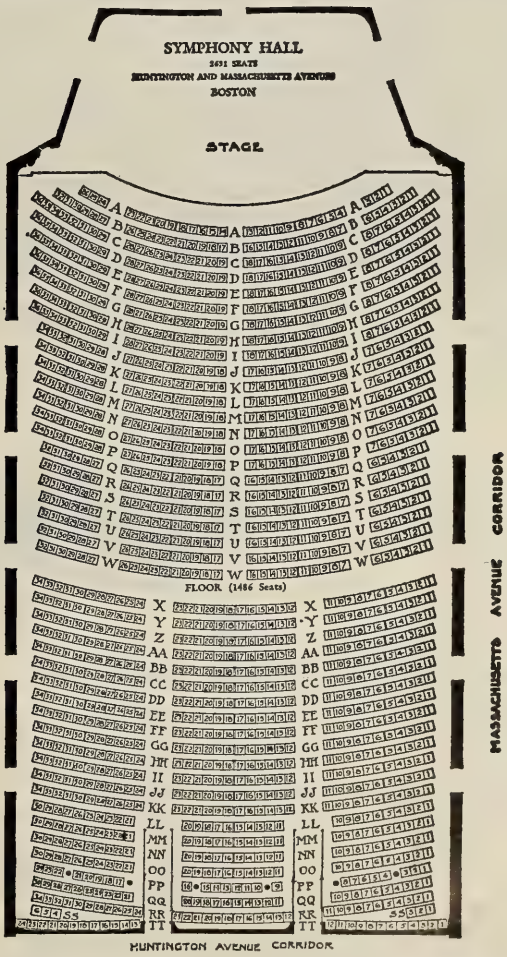
J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON
SAFE DEPOSIT AND
TRUST CO.

100 Franklin Street, Boston 6, Mass.

Second Program

FRIDAY AFTERNOON, October 2, *at* 2:00 *o'clock*

SATURDAY EVENING, October 3, *at* 8:30 *o'clock*

Mozart . . . . . Symphony No. 38, in D major, "Prague," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Berger . . . . . Polyphony

(First performance at these concerts)

INTERMISSION

Mendelssohn . . . . *Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 13; Feb. 3, 17; Mar. 10, 24

ENCORE SERIES: Jan. 14; Feb. 5, 19; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Third Program

FRIDAY AFTERNOON, October 9, *at* 2:00 *o'clock*

SATURDAY EVENING, October 10, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT . . . . . Symphony No. 4, in C minor, "Tragic"

I. Adagio molto; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Allegro assai

CARTER . . . . . Variations

Introduction — Allegro
Theme — Andante
Variations — Vivace leggero
Pesante
Moderato
Ritardando molto
Allegro misterioso
Accelerando molto
Andante
Allegro giocoso
Andante
Allegro molto

(First performance at these concerts)

INTERMISSION

MOUSSORGSKY . . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in Their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.

DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE — PHILADELPHIA ORCHESTRA

Accepting Intermediate and Advanced Students • Coaching in Chamber Music

For information write
143 BEACONSFIELD ROAD, BROOKLINE

Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.

Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

LAST WEEKS OF SERIES SALE

Distinguished Attractions of This Fall and Winter

BOSTON UNIVERSITY
CELEBRITY SERIES
AARON RICHMOND, MANAGER

Symphony Hall • Jordan Hall • Music Hall

SUBSCRIPTION OFFICES: 535 BOYLSTON ST. (COPLEY SQ. at CLARENDON ST.)

MAIL APPLICATIONS FILLED

Detailed announcement upon request. (Tel. KE 6-6037)

7-EVENT SELECTIVE SERIES — $28 · $23 · $18

Check any 7 of the 21 events listed below:

- ☐ **LONDON SYMPHONY ORCHESTRA, Georg Solti, Conductor** ..... Thurs. Eve., Oct. 22
- ☐ **BYRON JANIS—Brilliant Piano Virtuoso** ..... Sun. Aft., Oct. 25
- ☐ **LORIN HOLLANDER—20-year-old Keyboard Master** ..... Fri. Eve., Nov. 6
- ☐ **WARSAW PHILHARMONIC, Rowicki, Conductor, with Soloist** ..... Sun. Aft., Nov. 8
- ☐ **BUDAPEST STRING QUARTET (2 Different Programs with Peter Serkin, Pianist, assisting)** ..... ☐ Fri. Eve., Nov. 13 ☐ Sun. Aft., Nov. 15
- ☐ **MARIAN ANDERSON (Farewell Tour)** ..... Sun. Aft., Nov. 22
- ☐ **"POMP AND CEREMONY," Boston Garden, Massed Bands, Drums, Pipers and Dancers from Great Britain. Company of 100** ..... Fri. Eve., Nov. 27
- ☐ **RUDOLF SERKIN** ..... Fri. Eve., Dec. 4
- ☐ **HERMANN PREY, Famous German Lieder Singer** ..... Sun. Aft., Dec. 6
- ☐ **BALLET FOLKLORICO OF MEXICO. Company of 75** ..... Thurs. Eve., Jan. 14
- ☐ **BRANKO KRSMANOVICH CHORUS from Belgrade** ..... Sun. Aft., Jan. 31
  Yugoslavia's magnificent choral group of 80 in a diversified program including folksongs in gorgeous costumes.
- ☐ **JOSE LIMON & DANCE COMPANY** ..... **(Check Date)** ☐ Fri. Eve., Feb. 26 ☐ Sat. Mat., Feb. 27
- ☐ **NATHAN MILSTEIN, Eminent Violin Virtuoso** ..... Sun. Aft., Feb. 28
- ☐ **LEON FLEISHER, Distinguished Pianist** ..... Sun. Aft., Mar. 7
- ☐ **JULIAN BREAM, British Guitarist-Lutenist** ..... Sat. Eve., Mar. 13
- ☐ **VIENNA CHOIR BOYS (New Program)** ..... Sun. Aft., Mar. 14
- ☐ **HAGUE PHILHARMONIC, Van Otterloo, Conductor** ..... Sat. Eve., Apr. 3
- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Apr. 11
- ☐ **BBC SYMPHONY from London, Dorati, Conductor** ..... Sun. Aft., Apr. 25

EXTRA EVENTS

Remaining Tickets Now ONLY to Series Subscribers:

BERLIN PHILHARMONIC, Von Karajan, Conductor ..... Wed. Eve., Jan. 20
$7, $6, $5.50, $4.50

CLEVELAND ORCHESTRA, Szell, Conductor ..... Wed. Eve., Feb. 10
$6, $5, $4.50, $3.50

ARTUR RUBINSTEIN ($6, $5.50, $5, $4, $3.50) ..... Sun. Aft., Jan. 24

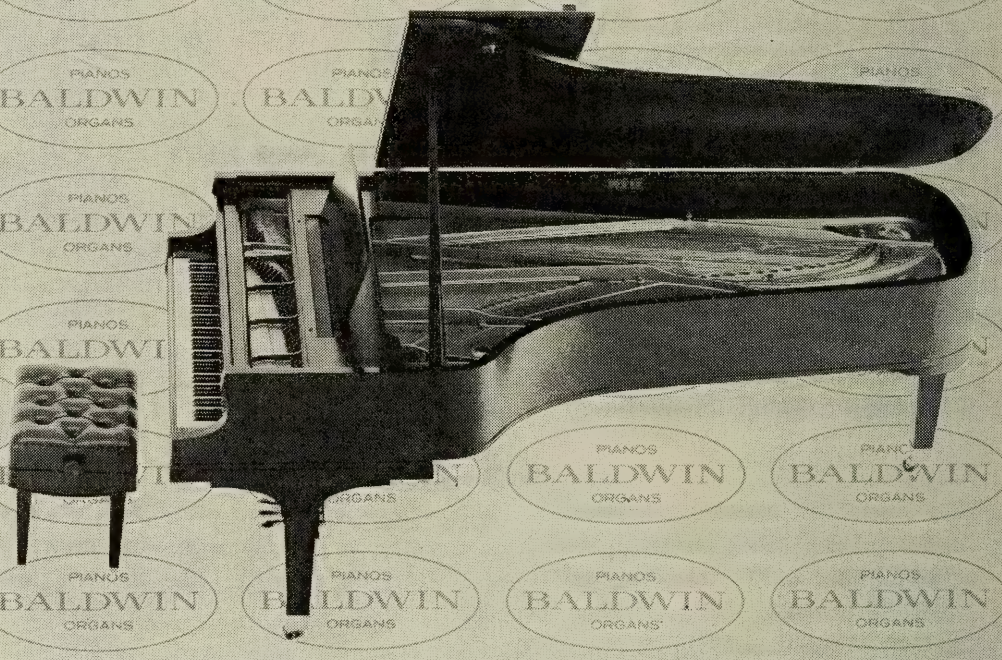
VAN CLIBURN ($6, $5, $4.50, $3.50) ..... Sun. Aft., Mar. 28

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

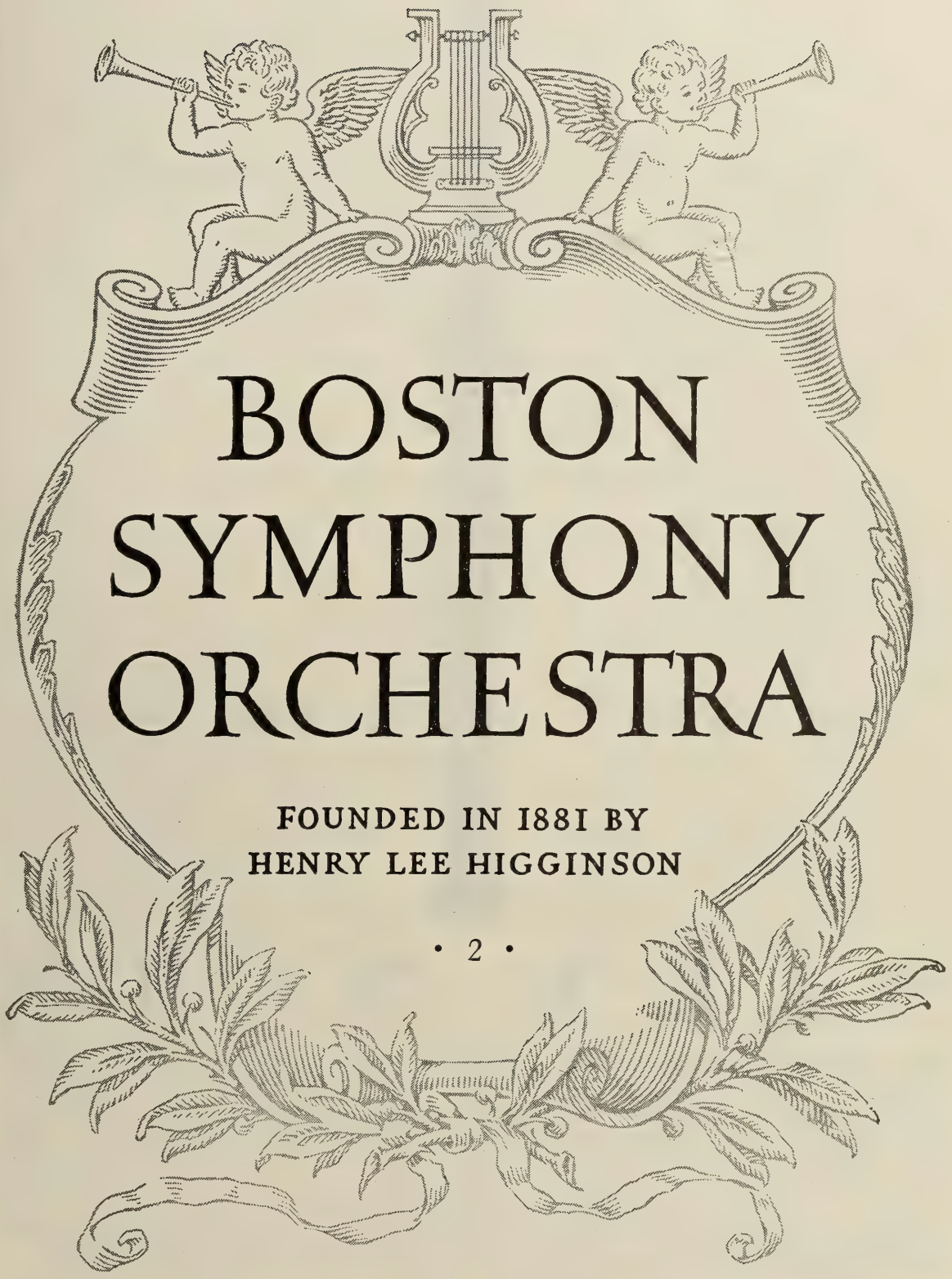
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

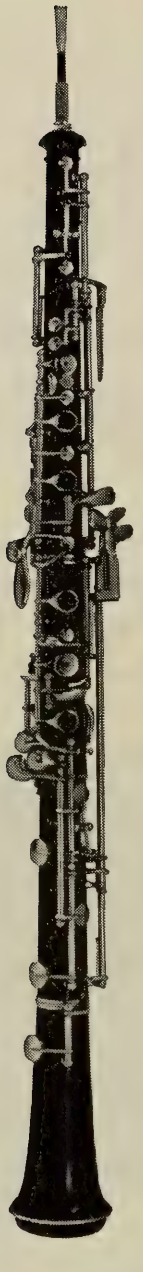


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 2 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS LEWIS PERRY EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

ROSARIO MAZZEO
Orchestra Personnel Manager

JAMES J. BROSNAHAN
Business Administrator

Assistant Administrators
SARAH M. HERING HARRY J. KRAUT

The Boston Symphony under Leinsdorf

This new recording of Brahms' First Concerto marks the first collaboration of Van Cliburn and the Boston Symphony under Leinsdorf. Together they meet the challenge of this demanding work in a virtuoso performance that realizes all the passion and intensity of Brahms' score. Also recommended: the Boston Symphony under Leinsdorf in a vibrant reading of Beethoven's "Eroica." Both albums in superb Dynagroove sound.



RCA Victor

The most trusted name in sound



CONTENTS

Program (for this week) . . . 73
Program (October 9–10) . . . 123
Program (October 16–17) . . . 125

NOTES

Mozart (Symphony in D major) . 75
Berger (Polyphony [1956]) . . . 86

ENTR'ACTE

Mendelssohn Today (*J. N. B.*) . 92

NOTES

Mendelssohn (Symphony No. 3) 108

GEORGES LAURENT
1886–1964

Georges Laurent, who died at Vichy in France on September 24, was the first flutist of this Orchestra from 1921 to 1952, having thus played under Pierre Monteux, Serge Koussevitzky and Charles Munch. It was he who founded the Boston Flute-Players' Club in 1924. He appeared as soloist at the Boston Symphony Orchestra concerts on many occasions.

EXHIBITION

Pictures loaned by the New Hampshire Art Association are now on view in the Gallery.

THE NEW SEASON

The six series of concerts in Boston having been almost fully subscribed, three more concerts have been added to be given in Symphony Hall on Wednesday evenings. These concerts will take place on November 25, January 27 and April 14, under the direction of Erich Leinsdorf. Subscriptions for this series are now being taken.

In addition to the above there will be a series of eight Open Rehearsals to be given on Thursday evenings in Symphony Hall, when the program of each Friday and Saturday to follow will be under preparation. Mr. Leinsdorf will conduct in each case except two when Charles Munch and Leopold Stokowski will be conducting. The Open Rehearsals will begin on October 15, and will also be given on November 12, December 17, February 4 and 11, March 18 and 25, and April 15.



One Touch of Satin

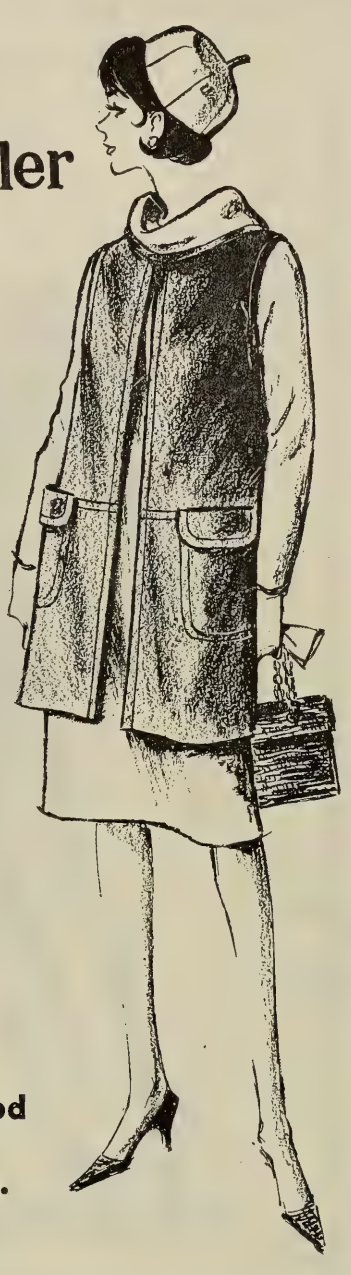
On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.
The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



in a

Robin Hood

mood . . .

A dashing shell of coat in moss green imported cotton suede-cloth lined to match the lean shift in pale mist green jersey of bonded orlon acrylic and wool. Juniors 7 - 15.

29.95

Junior Dresses—Third Floor
BOSTON • BELMONT
PEABODY • FRAMINGHAM

In the weeks of October 30–31 and November 6–7 Sir John Barbirolli will be guest conductor.

THE NEW MEMBERS

Three new principal players have joined the Orchestra this season: Jules Eskin, cello; Burton Fine, viola; and Laurence Thorstenberg, English horn. Other new members are Michael Vitale and Amnon Levy, violins; Jascha Silberstein, cello; and Hugh Matheny, oboe.

Laurence Thorstenberg was born in Salt Lake City, December 6, 1925. He studied at the Curtis Institute in Philadelphia in 1951, where Marcel Tabuteau was his principal teacher. He has since played as oboe and English horn in the orchestras of Baltimore, Dallas and Chicago.

Jules Eskin has been the principal cellist of the Cleveland Orchestra since 1961. He was born in Philadelphia and has also been a former student at the Curtis Institute where he studied with Leonard Rose. Before going to Cleveland Mr. Eskin played with the Dallas Symphony, and was first cellist with the New York City Center Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has given recitals in Town Hall, New York. He has also played annually in the Casals Festival Orchestra in Puerto Rico.

Burton Fine joined the Boston Symphony Orchestra at the beginning of the past season as a violinist. He had spent nine years as a research chemist with the National Aeronautics and Space Administration's Center in Cleveland. During his years with this federal agency he played with several chamber music ensembles. Mr. Fine was born in Philadelphia and studied with Ivan Galamian for four year at the Curtis Institute. In the summer of 1950 he studied at the Berkshire Music Center in Tanglewood. Mr. Fine holds a Bachelor of Science degree from the University of Pennsylvania and a Doctor of Philosophy degree in chemistry from the Illinois Institute of Technology.

When these two string players were decided upon, Erich Leinsdorf made the following statement (on January 27 last):

"The selection of two splendid men in their early thirties as principals of the viola and cello sections is a happy

announcement for me. Their talents and personalities fill me with confidence.

"The method by which they were chosen is a source of pride to the entire organization of the Boston Symphony Orchestra and should be known to the public. Every avenue of fair competition has been explored to obtain the best men. A committee consisting of five principal Boston Symphony players—Mr. Clarence Knudson, Mr. George Moleux, Mr. Joseph Silverstein, Mr. Roger Voisin, and Mr. Sherman Walt, occasionally augmented by Mr. Alfred Krips, and aided at all times by Mr. Richard Burgin, the Associate Conductor, and Mr. Rosario Mazzeo, the Personnel Manager, and in the presence of Mr. Thomas D. Perry, Jr., the Manager—have been listening to all those members of the Boston Symphony Orchestra who wanted to be heard and to players from all over the United States and Canada. Their comments and suggestions have helped me immeasurably in evaluating the candidates' qualifications and potentials. I have accepted the unanimous recommendations of the committee and Mr. Burgin in making the choices. Thus the new principals enter their careers not by any arbitrary process but after a long and careful search in which ten leading members of the Boston Symphony Orchestra organization were actively engaged. The appointees thus join the uniquely excellent colleagues of their new sections."

Michael Vitale, born in Keene, New Hampshire, attended the Juilliard School of Music where he studied under Ivan Galamian. Amnon Levy comes from the first violin section of the Los Angeles Orchestra, having previously played with the Minneapolis Symphony Orchestra. He is a native of Tel-Aviv, whence he came to this country in 1950. Jascha Silberstein, born in Stettin, Poland, had his musical education there and in Germany. He was Assistant Principal with the Pittsburgh Symphony before coming to Boston. Hugh Matheny studied at the Peabody Conservatory and the Juilliard School. He has been principal oboe with the Indianapolis Symphony.

VISITORS

The first of seven visiting orchestras this season will be the Chicago Orchestra, Jean Martinon, conductor, which will play in Symphony Hall on Sunday afternoon, October 4.

Really darlings . . . I know it's low, low priced for what is obviously the highest quality . . . and even those, er . . . Top Value Stamps with it all . . . but, what do I do with it?



Satisfy your fondest compulsions — economically at

STOP & SHOP SUPER MARKETS

Top Value Stamps, too!

ILLUSTRATION BY ISADORE SELTZER



"You called for an orchestra?"

If it's music you have in mind, you'd do better hiring one short-winded tuba player. Our symphonic friend here can't play any of the instruments very well. Virtuosity takes years of devotion to one instrument. Same rule applies to investment management. That's why every one of our investment analysts concentrates in a selected area. Like chemicals. Or metals. Or electronics. And our analysts travel all over the country, visiting plants and offices to gather first-hand information. No wonder so many people confidently leave management of their investments to us. Why not stop in soon at Number One Federal Street and talk things over. Meanwhile, send for a free copy of "Managing Your Money."

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Second Program

FRIDAY AFTERNOON, October 2, *at* 2:00 *o'clock*

SATURDAY EVENING, October 3, *at* 8:30 *o'clock*

Mozart . . . . . Symphony No. 38, in D major, "Prague," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Berger . . . . . Polyphony

(First performance at these concerts)

INTERMISSION

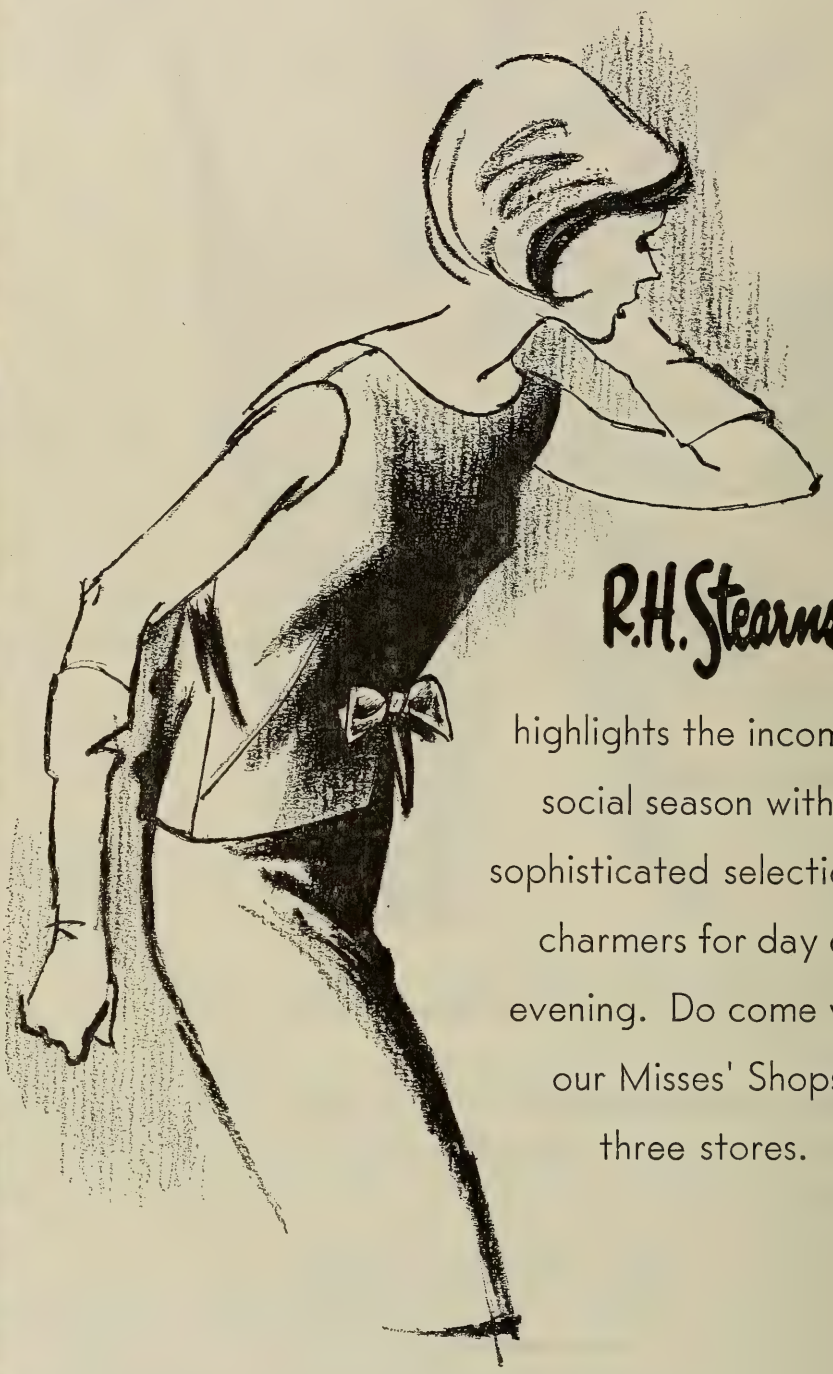
Mendelssohn . . . . *Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

A new plan for ticket reservations is announced on page 85.

BALDWIN PIANO *RCA VICTOR RECORDS



R.H. Stearns

highlights the incoming
social season with a
sophisticated selection of
charmers for day or
evening. Do come visit
our Misses' Shops,
three stores.

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SYMPHONY IN D MAJOR (K. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882. The most recent performances in the Friday and Saturday Series were October 2–3, 1959.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro,* produced there in the previous season, had been an immense

Not to be Missed

the Fall and Winter Collection

of

dresses - suits - costumes

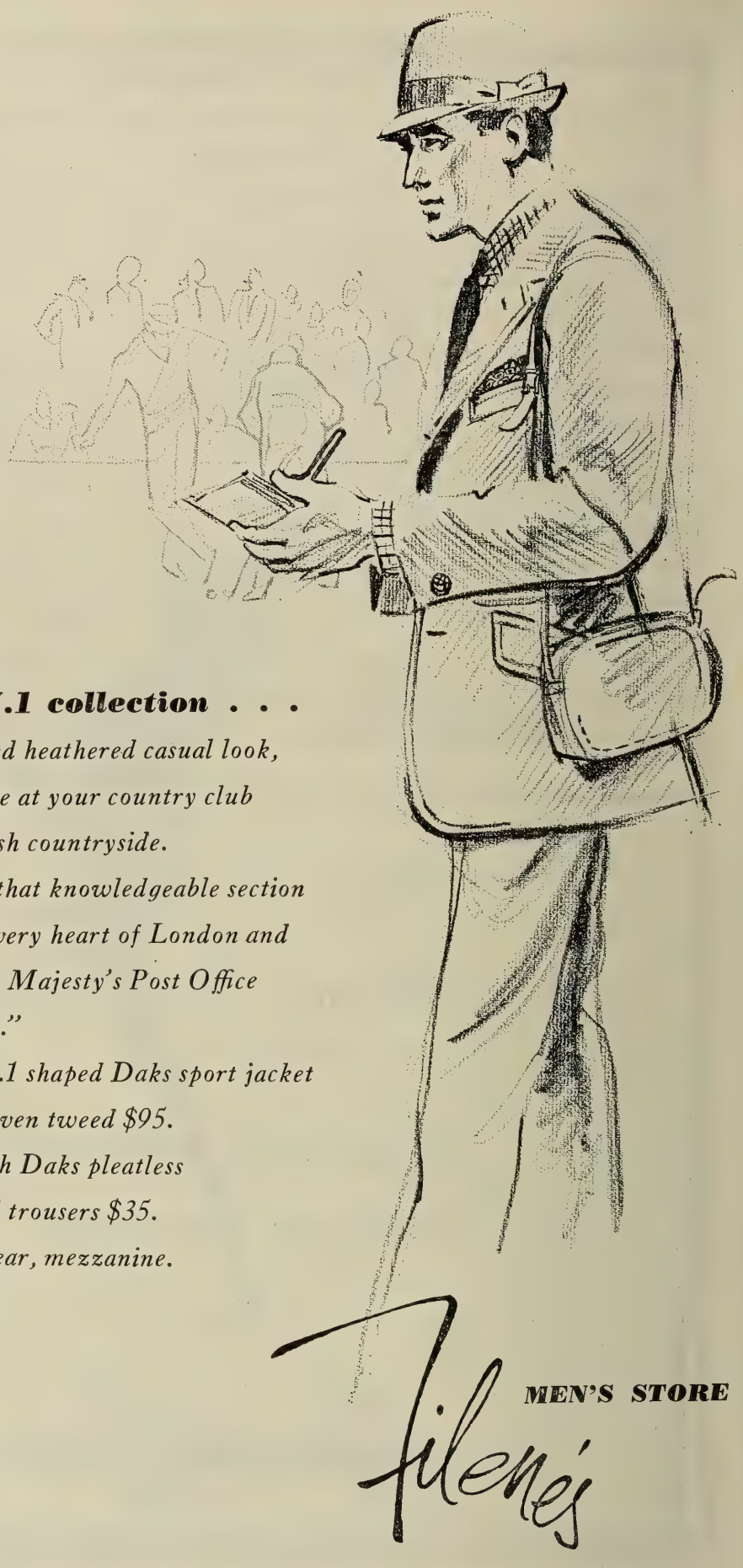
sportswear - accessories

at

Hurwitch Bros.

TWENTY NEWBURY STREET





From our
London W.1 collection . . .

the well-dressed heathered casual look,
equally at home at your country club
as in the English countryside.
Prescribed by that knowledgeable section
located in the very heart of London and
labeled by Her Majesty's Post Office
"London. W.1."
Shown, our W.1 shaped Daks sport jacket
of rich handwoven tweed $95.
Worn here with Daks pleatless
worsted flannel trousers $35.
Men's sportswear, mezzanine.
Filene's Boston

MEN'S STORE

Filene's

success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro,* as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro,* transformed into quadrilles and waltzes; for here nothing is talked of



The Best in the World
from all over the World

FRENCH GAUFRETTES
ALEXANDRIA GRAPES
INDIA POPPADUMS
SLICED MANGOES
SHAD ROE
BEARNAISE SAUCE

S. S. PIERCE CO.

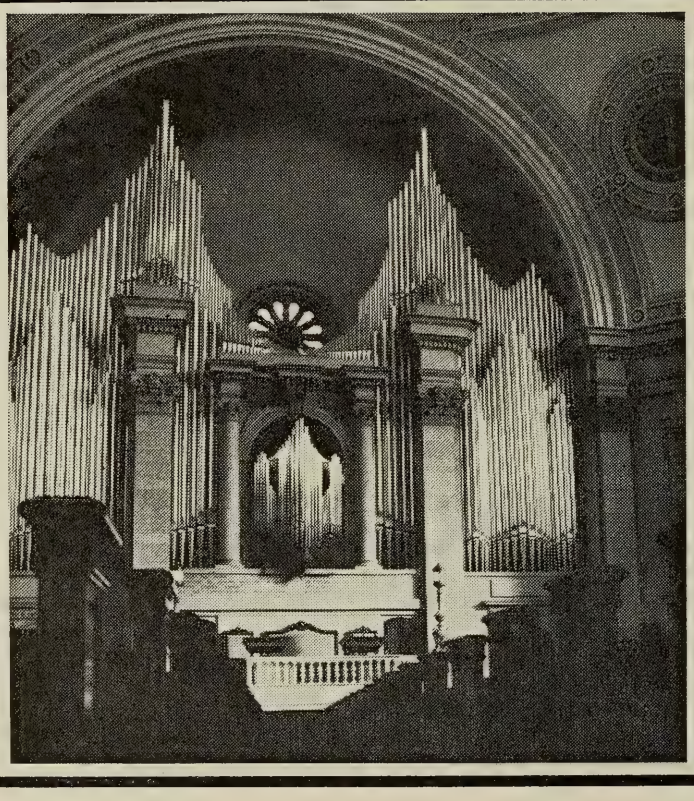
BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD

but *Figaro,* nothing played but *Figaro,* nothing whistled or sung but *Figaro,* no opera so crowded as *Figaro,* nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni,* commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Gio-*



Christian Science

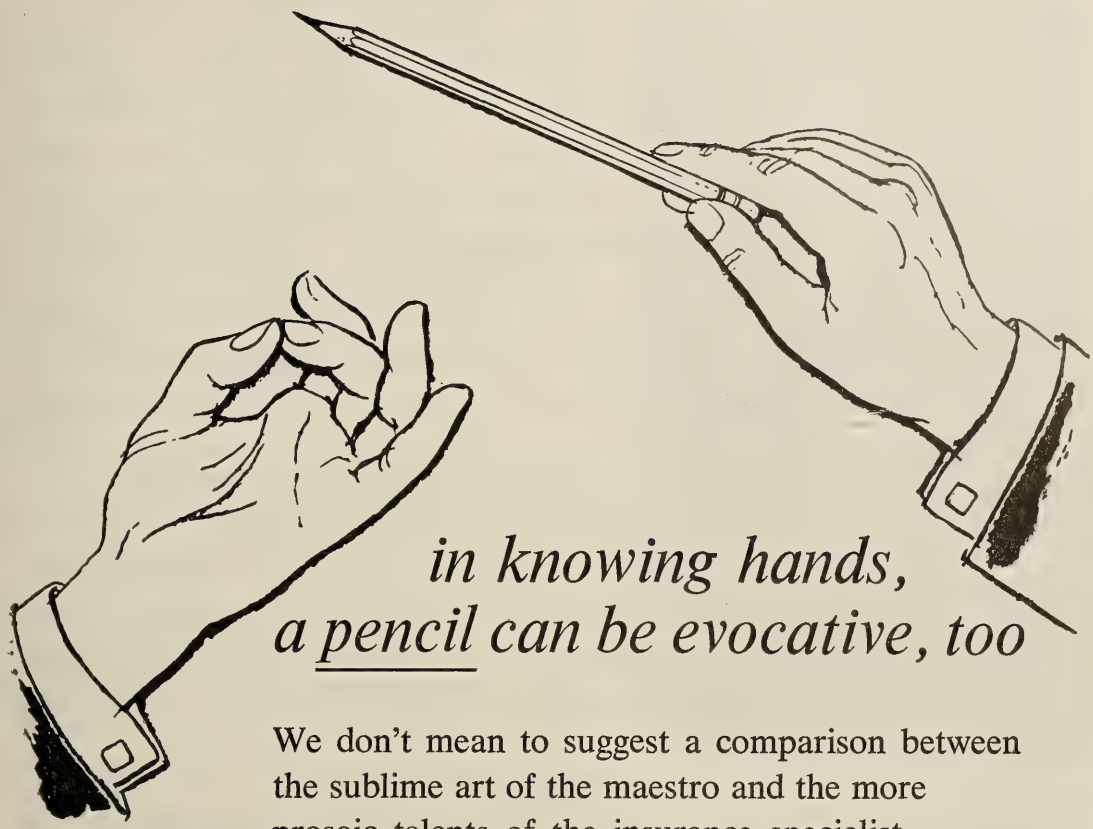
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

vanni. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

The symphonies through the Salzburg period are a record of growth

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Georges Edmond Moleux

If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not



The Women's Educational and Industrial Union

combines a club program with services and specialty shops

264 Boylston Street, Boston *(opposite the Public Garden)*, KE 6-5651

You will be welcome as a Member and your patronage will help support vital services to women

Dues: Annual $5.00 Contributing $10.00 Life $100.00

BOOK CLEARING HOUSE

423 Boylston Street

Boston, Massachusetts

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts – these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



Ticket Resale Plan for Subscribers and Friends

Friends of the Boston Symphony Orchestra may now request extra tickets for the Orchestra's Symphony Hall concerts. Because all of the Boston Symphony Orchestra concerts are sold out by subscription, the only tickets available for this new service are those returned for resale by subscribers unable to attend; this, of course, is an unpredictable quantity and subscribers who do plan to release their tickets for a specific concert are urged to do so as soon as convenient so that a realistic number of reservations may be accepted. A subscriber need only call Symphony Hall, CO 6-1492, and give name and location to the switchboard operator.

To request extra tickets, please telephone Symphony Hall and ask for "Reservations"; these will be filled in order of request as turned-in tickets become available. These extra tickets may be purchased and picked up from the Symphony Hall Box Office on the day of the concert three hours prior to concert time. Tickets not claimed a half-hour before the concert time will be released and sold to the general public.

Proceeds from these resold tickets will go to the Friends to help defray Orchestra costs. Subscribers who release their tickets for resale will continue to receive written acknowledgment for income tax purposes.

POLYPHONY (1956)

By ARTHUR BERGER

Born in New York City, May 15, 1912

Arthur Berger's *Polyphony* was commissioned by the Louisville Orchestra and performed in Louisville on November 17, 1956.

The work is composed for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 horns, celesta, harp, timpani, percussion and strings.

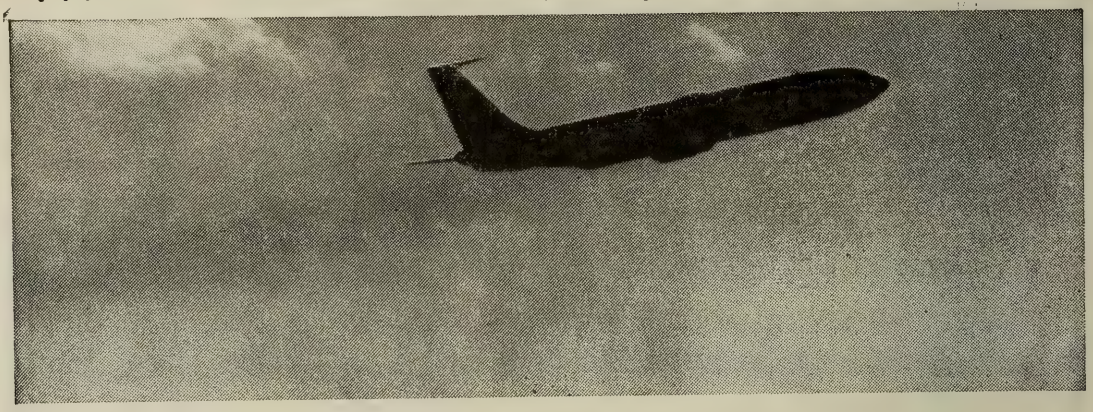
THE composer has supplied the following description of the score: *Polyphony* was begun in June 1955 on Cape Cod and completed the following winter in Cambridge. The title was chosen as a means of drawing attention to a concern with the growing twentieth century practice of employing linear elements as compositional determinants.

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The CONCERTO FOR ORCHESTRA,
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today.
So much information must be gathered and evaluated.
That is why so many Bostonians enlist the reassuring
support of State Street Bank's staff of investment specialists.
We work closely with investors to further a
wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

The intervals presented linearly in the opening measures — minor third, seventh and ninth prominent among them — serve as a kind of basic cell that not only contributes to the construction of subsequent lines, but also, by means of vertical statement, generates the principal chords. The latter, moreover, instead of being a byproduct of the contrapuntal lines, in a certain sense themselves act as a counterpoint — a counterpoint of "chords," as it were.

The exploration of the combinational possibilities of the basic cell resulted in a free (what is sometimes called "perpetual") variation form. At the same time, requirements of contrast brought in their wake a subdivision into four elided parts remotely reminiscent of the movements of the conventional symphony (the telegraphic remarks in parentheses are merely guideposts for the listener on first acquaintance): Allegro e Grazioso (lyrical fragments and then longer lines against motion of pizzicato strings); Tranquillo (subdued activity ushered in by low trumpet solo); Allegro Moderato (development of repeated-note motive announced by oboe); Largamente (episodic passages of contrasting tempo, with several allusions to the opening section). In anticipation of the inevitable query, "Is *Polyphony* 'twelve-tone' or otherwise

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Tel. Circle 7-9370
Private Dining Room for Parties

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the
SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



'serial,' " I am prompted to add (though the answer is "no") that the quiet inversional canons on a seven-note series in the last section was a decisive step towards the twelve-tone method that occupied me in some of my subsequent works. The first of the canons (woodwinds) is introduced by flute; the second (strings), by high violins; the third (winds and pizzicato strings), by trombone. (In each case the choice of the inversional form is such that the seven-note subject together with its inversion yields the total chromatic and preserves the adjacency of the two elements common to both, e.g. in the first canon, the initial B - C is answered by C - B.)

Arthur Berger studied theory and composition with Nadia Boulanger, Vincent Jones, Darius Milhaud, and Walter Piston. He studied abroad for two years under the John Knowles Paine Fellowship from Harvard University, and also received fellowships from the Longy School of Music, Cambridge, Massachusetts, and the Council of Learned Societies. He has taught theory, composition and other musical subjects at Mills College, North Texas State College, Brooklyn

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

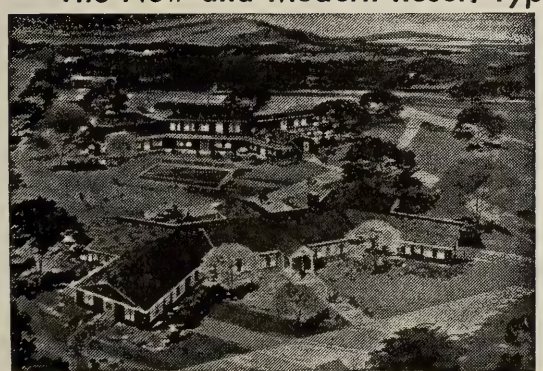
Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Meadowbrook Manor

MEADOWBROOK LANE • FRAMINGHAM, MASS.

The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300

Toll Free — Boston Area 235-6338

College and the Juilliard School of Music. He received an M.A. from Harvard in 1936 and about that time was music reviewer for the *Boston Transcript*. In 1943 he joined the music staff of the *New York Sun* and from 1946 to 1953 was an associate music critic on the *Herald Tribune*. He is now a Naumberg Professor of music at Brandeis University.

Mr. Berger's *Ideas of Order* was performed by the Boston Symphony Orchestra on January 22, 1954. He was a resident composer at Tanglewood last summer and two of his works were performed at the Festival of Contemporary American Music, sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation. His Woodwind Quartet in C major was performed on August 11, and his Second String Quartet on the same evening as part of the Chamber Music series.



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service
• Restringing and Repairs

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian

Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1926: **Gertrude Ederle.** New England Life was in its 92nd year.



Were you born in 1926?

There were many important events that year (including your arrival). In the world of music, for instance . . .

The Boston Symphony received a highly valuable collection of musical instruments of the 17th and 18th centuries . . . Arturo Toscanini guest-conducted New York Philharmonic Society concerts . . . The Curtis Quartet of Philadelphia gave its first concert, in Washington, February 4... The Philadelphia Symphony Orchestra performed Rimsky-Korsakov's *Scheherazade* with the addition of the color-keyboard . . . Professor Wilhelm Fischer of Vienna discovered the manuscript of a Symphony in G by Mozart, supposed lost.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

ENTR'ACTE

MENDELSSOHN TODAY

IF THE denial of Mendelssohn's music by the late German Reich made no sense, the vaunting of him since as a vindication of Jewish culture is hardly more applicable, except in the light of a natural reaction. When Heinrich Edward Jacob* in a recent book dwells on that momentary aberration of a German regime that was, we remain confident that Mendelssohn's music will continue to enchant when the racial pros and cons which some have tried to connect with it are quite forgotten. So with Wagner and his unfortunate polemics. *Tristan* and

* *Felix Mendelssohn and His Time*, translated by Richard and Clara Winston (Barrie and Rockliff, London). A still more recent book is *Mendelssohn, A New Image of the Composer and his Age*, by Eric Werner (Macmillan, London). It is by far the most informative book on this composer in the English language.

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover the difference between dining *and eating. . . ."*

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

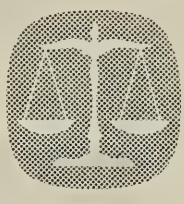
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____
Address_____
City_____State_____Zip Code_____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**

Jordan Marsh Company

BOSTON ONLY



SKETCHED:
Gilt Cupids, 100.00 pr.

Die Meistersinger will surely continue to enchant multitudes when *Judaism in Music* will have been long since forgotten. Those who have read that piece of warped theory wish that he had not written it. Let us not, like Mr. Jacob, advise a bonfire.

If Mendelssohn's music is racial at all it is broadly so as an efflorescence of German culture in the last century – the culture of Goethe and Schiller. After reading Schiller's *Wilhelm Tell* in Switzerland in 1831, Mendelssohn wrote to his family: "There is surely no art like our German one! Heaven knows why it is so." And to Goethe, on his birthday, five days later: "I want to tell you how much I have appreciated, on this particular day, living in these times, and being born a German."

Mendelssohn gives the impression of having lived a life of delightful experiences in that "calm sea and prosperous voyage" which was his well-protected life. The music which came from him seldom bore any close resemblance to its supposed origins. When he encountered sights and sounds, poets and literature, peoples at worship, he was stimulated to compose, but the music was his own, a fortunate result of tonal stimulation, not an adoption of basic character in his subject. He enjoyed Scotland and Italy, he loved Shakespeare's *Midsummer Night's Dream*

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced

Parenti Sisters

Jewels



97 NEWBURY STREET
BOSTON

Platinum Ring, fine deep color emerald with swirl of brilliant marquise diamonds

and Goethe's *Faust,* the drama of ancient Greece, but his scores were always Mendelssohn bearing external labels. Music of the church drew his sympathetic response, but not as an act of faith. He listened avidly to the Roman services at St. Peter's, he studied Lutheran chorales and set many of them, moved by his never ceasing admiration for the music of Bach. He never composed in the idiom of the synagogue, no doubt because the music as music had not sufficient appeal for him. He loved all cultures, Christian, Jewish, Classicist, a love he inherited from his family, his sisters and brother, his parents, his grandfather Moses, all of whom were broadly intellectual and unorthodox. He never questioned or bothered to mention the fact that his father Abraham had had him baptized as a small boy. He could absorb himself as keenly in the New Testament as the Old, in the story of Paul of Tarsus, the Christian convert, as in the story of the Hebrew prophet Elijah — both as material for musical treatment rather than as spiritual leaders to be taken deeply to heart.

If Mendelssohn ever openly discussed the problem of Anti-Semitism, which was a real issue in Germany in his time, the record fails to show it. To dwell upon a distressing subject would have been a lapse from the undeviating cultivation of beautiful thoughts, the persistent warmth and cheer of his letters. Perhaps his calm obliviousness was



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

the part of wisdom, an example for that day when, as Schiller foretold, *"Alle Menschen werden Brüder,"* when ignorant prejudice and defensive racial consciousness are alike forgotten.

Mendelssohn's magnanimity toward all religious sects, his open acceptance of all enlightened thought were quite at one with the keen intelligence of his whole family. The family was as congenial and as free from occasional inner friction as could be expected among such strong wills and close consanguinity. Their character bore the stamp of the example of Moses Mendelssohn, Felix's grandfather, who died twenty-three years before Felix was born, but who lived on as an undimmed memory, a model of intelligence. Moses was always poor. He was deformed, a hunchback. His writings bespeak a brilliant thinker, but, more important, a humanist of universal understanding. He was a pupil of Leibnitz and still closer to Lessing, who made him the central subject of his play, *Nathan the Wise.* A single anecdote will point the place of Moses in the practical philosophy of his descend-



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Luncheon • Dinner • Late Supper

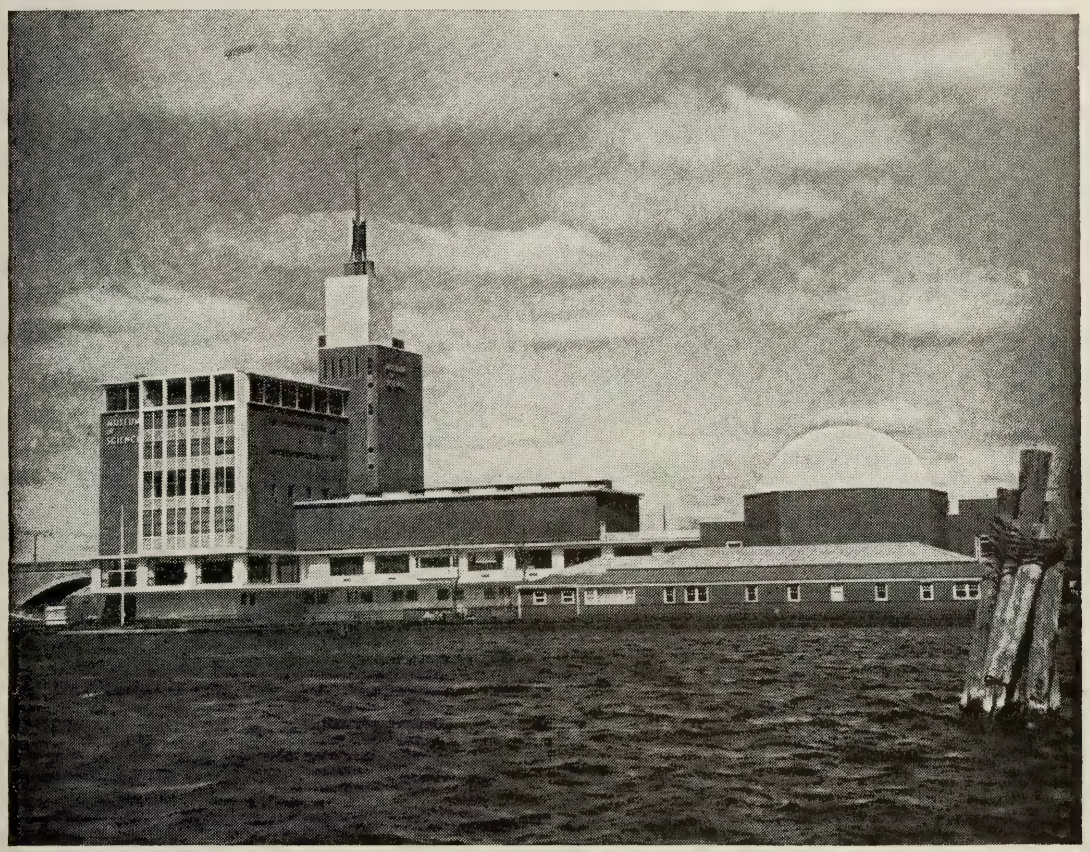
Hors D'Oeuvres and Exquisite Pastries

European Coffees and Teas

Open Every Day — Noon to 1 a.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

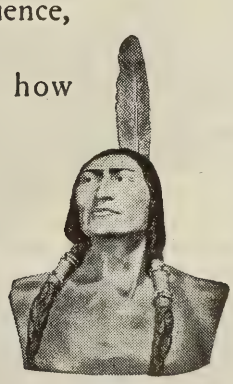


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

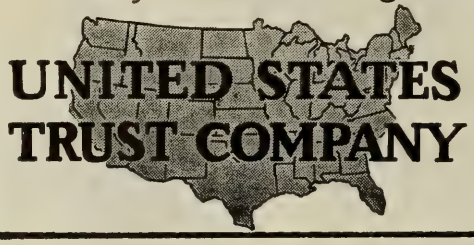
ants. It is related by Sebastian Hensel, the son of Fanny Mendelssohn's painter-husband.

In 1769 a Christian minister named Lavater, impressed by Moses Mendelssohn's sympathetic grasp of Christianity, challenged him in print to adopt the "only saving faith" and refute his own. Moses answered that "he was a Jew by inmost conviction. . . . He did not annihilate his adversary, as Lessing would have done, but he let the sun of his clear mind shine so victoriously, so gently, and with such persuasion, that the mantle of Christian charity sank from the shoulders of the man of God, and the triumph of Mendelssohn was complete. Lavater saw with surprise how wrong he had been, and apologized most humbly." Others who made bitter attacks on him, trying to provoke retorts, were disappointed. "However, disagreeable this affair was to him, it proved very serviceable to Judaism; never had the Jewish cause been so gloriously defended, or by such a champion." Like his grandfather, Felix never allowed a private disagreement to become an open issue.

From every accepted point of view, Felix Mendelssohn's given name could not have been more aptly chosen. Happy is the man who grows in a loving family circle where music and letters are actively pursued and his abilities nurtured at every hand, who enjoys the sympathy and

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

THERE'S A NEW CELEBRITY IN TOWN!

It's just now beginning to be seen at the most important events . . . on the nation's roadways . . . in the driveways of America's fine homes. It's Cadillac for 1965—the newest and most exciting automotive personality of the decade. Its totally new styling attracts attention wherever it goes—and its brilliant new performance is the talk of the highways. Cadillac's great Turbo Hydra-Matic is now standard on all eleven models. An exclusive new accessory, the tilt and telescope steering wheel, adds a new dimension to driving comfort. And the car's quietness and levelness of ride are a revelation. See and drive this great car soon. It is, without any question, the new Standard of the World.

So new! So right! So obviously Cadillac

understanding of a sister, herself a musician, and the devotion of a beautiful wife. Mendelssohn's development as an artist was never impeded by a money problem. He acquired, even as a boy, a complete and confident mastery of his instrument, the piano, and of felicitous orchestral writing. Finely attuned to the temper of his times, his music became its perfect and unflecked image. Given good looks and an even temper which was the soul of tact, his popularity was always assured. He knew numerous and close friendships. He was welcomed and adored by a large public in most of the communities where he dwelt. This happened in Düsseldorf where he directed the festivals, in Leipzig where he transformed the Gewandhaus Orchestra and founded the Conservatory, in London which he visited nine times. He broke precedent by standing before the London Philharmonic Orchestra with a baton (then an unaccustomed instrument) in his faultlessly gloved hand and showing for the first time the miracle of full orchestral control. When he took his place at the piano he so charmed the ladies that, as he put it in a letter to his family, their bright-colored hats "were agitated like a tulip field swept by the wind."

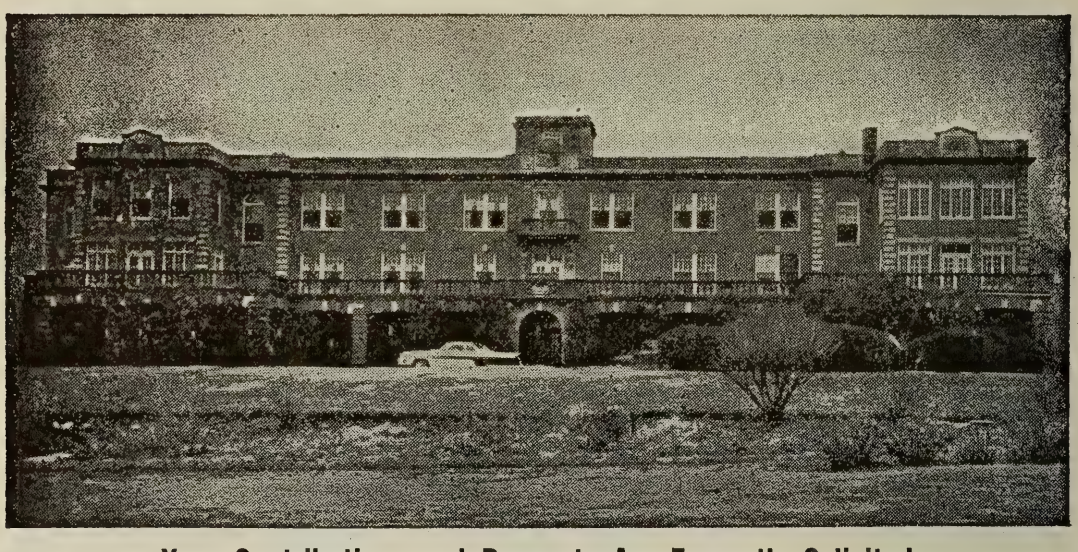
Mendelssohn did everything smoothly and acceptably, and one thing, only one, superlatively well. He was an avid reader, a linguist and philosopher, a conversationalist. He made a delightful guest and was

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

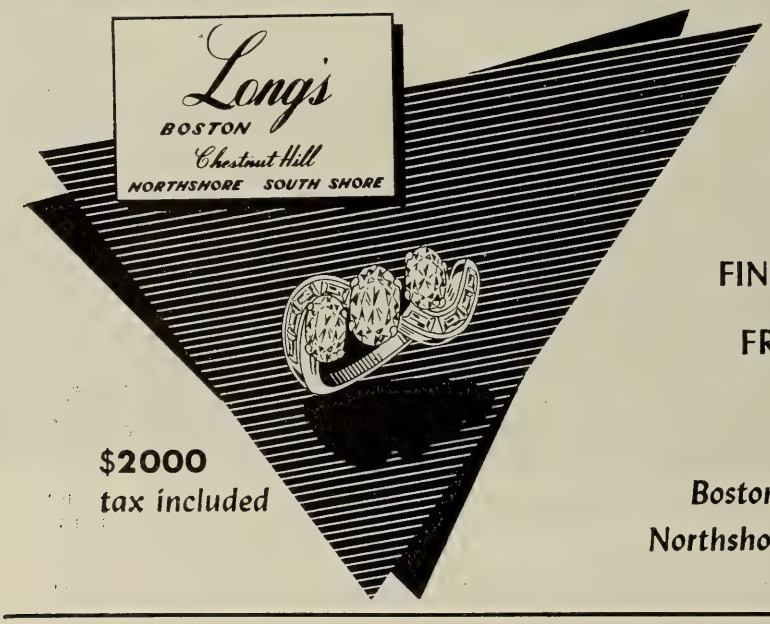
asked everywhere. He was an indefatigable tourist, capturing his impressions in letters, diaries and sketches. The sketches were careful literal records. If the camera had been invented he would surely have relied upon it instead — and not remembered as well the detail his fine pencil point had noted. His lengthy written descriptions must have been (as they always are) a good deal less interesting to the recipient who had not seen the objects described than to the writer still gloating over his memories. The letters to family and friends, affectionate, good natured, with never a hint of disputation, are somehow too irreproachable to be humanly communicative. When troubles occasionally disturbed their serenity they were carefully omitted in publication.

Since no man's life can be quite a paradise on earth, there was sometimes in his career a contrary undercurrent of envy and opposition, an expected undercurrent in view of his overriding success. Eric Werner in his new book considerably modifies this picture of untroubled felicity; indeed it is the truest account which has appeared in the English language. When he encountered the inner politics, the petty professional obstructionism which went with his conducting posts, he controlled his temper with difficulty. This was the case in Berlin, where he was drawn by family ties, but where his acceptance was somewhat less than unanimous. His monarch, Wilhelm IV, was well disposed,

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.



FINE DIAMONDS
FROM LONG'S

Boston, Chestnut Hill,
Northshore and South Shore

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

but had not the intelligence to understand his best capacities and give him a free hand. Occasional friction with his colleagues he met with polite forbearance, an attitude he could well afford to take. The last year of Felix, the favored of fortune, was clouded by sorrow. Having lost both parents, he was shaken by the death of his beloved sister Fanny in May, 1847. He was already failing in health, and in the November following he died at the age of thirty-eight.

Would the scope of his particular genius have expanded if he had lived another score of years, the years in which Wagner and Liszt changed the face of music and Brahms stoutly opposed them by adhering in his own forceful way to the symphonic proprieties? It is very doubtful. Mendelssohn was no intrepid adventurer — his music was crystallized into its neat and for him its proper form before he was of age. Music usually came to him without effort, but he spent his life refining, polishing, tirelessly improving his scores. He was not without daring, for his invention was fresh and ever-renewing — within formal bounds. Had he lived longer he might have given us more orchestral

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

works as wholly engaging as the "Italian" and "Scottish" Symphonies, the "Hebrides" Overture, but in much the same pattern. If the King and Court at Potsdam had not held him to such heavily classical authors as Sophocles and Racine for the Royal Theatre, he might have composed another score of incidental music as suitable to his airy and sparkling style as *"A Midsummer Night's Dream."*

That part of Mendelssohn's music which has continued to appeal to posterity is limited, it must be admitted, by his conceptual limitations in the shaping of his scores. The tonal language which he made so intimately his own was too agreeable and unruffled to encompass the larger subjects, tragic, spiritual, contemplative, which drew him. He never found a viable libretto for an opera. He had the kind of intellect that responded to every contact with an alert sensitivity even when it was not within the scope of his own artistry. The magnitude of Bach's Saint Matthew Passion and the eruptive restlessness of Beethoven's C minor Symphony were quite beyond his usage, but they were close to his heart. He was a zealous propagandist for both composers; he first made the world aware of the Passion at the age of twenty, and a few months later he sat at Goethe's piano at Weimar, and played for him fugues from the *Well-tempered Clavier* and the first movement of the Fifth Symphony. Bach and Beethoven no more than touched

YOUTH CONCERTS AT SYMPHONY HALL, INC.

Sixty Members of the Boston Symphony Orchestra

HARRY ELLIS DICKSON, *Conductor*

SIXTH SEASON — 1964-1965

Two series of concerts will be presented in Symphony Hall on Saturday mornings, from 11 to 12 o'clock, as follows:

FIRST SERIES: Oct. 31 • Dec. 12 • Mar. 6

SECOND SERIES: Nov. 7 • Dec. 19 • Mar. 13

(Repeating the programs of First Series)

Tickets are sold by series only. All seats are reserved at a total cost of $4.00 (tax exempt) for either series of three concerts.

These concerts are planned for young people from Grade V through Junior High and High School.

Ticket application, accompanied by check and stamped, addressed envelope, should be mailed to:

TICKET COMMITTEE
YOUTH CONCERTS AT SYMPHONY HALL, INC.
251 HUNTINGTON AVENUE BOSTON 15, MASS.

Goethe's probing curiosity. To Mendelssohn they were unapproachable gods. Beethoven then (in 1830) was three years dead. He was still in the category of an avant garde composer. His music was ahead of Mendelssohn's æsthetic scope but not of his perceptivity. Mendelssohn's tonal felicities were the very mirror of his time. His best qualities are for all time. No orchestral scoring will ever quite repeat the Mendelssohnian lucidity, no scherzo will match in kind those he left. The composer who invented the "song without words" so proved his particular gift for instrumental melody.

Mendelssohn's music has come in for a good deal of condescension as the years have passed. Wagnerian immensity eclipsed it for a long time. In the new century, as the taste turned to smaller forms, his too ready effusion of sentiment became suspect. Now we are becoming aware that what is lacking in music of today leads us to relish the warmth and glow of a past age which can never be recaptured. Mendelssohn has left the heritage of an era which is the more treasurable to us because he supplies a quality in human nature which we can receive more easily than express.

J. N. B.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Imported NATURAL *Domestic*

CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

MALBENS
— famous Swiss Grapillon —

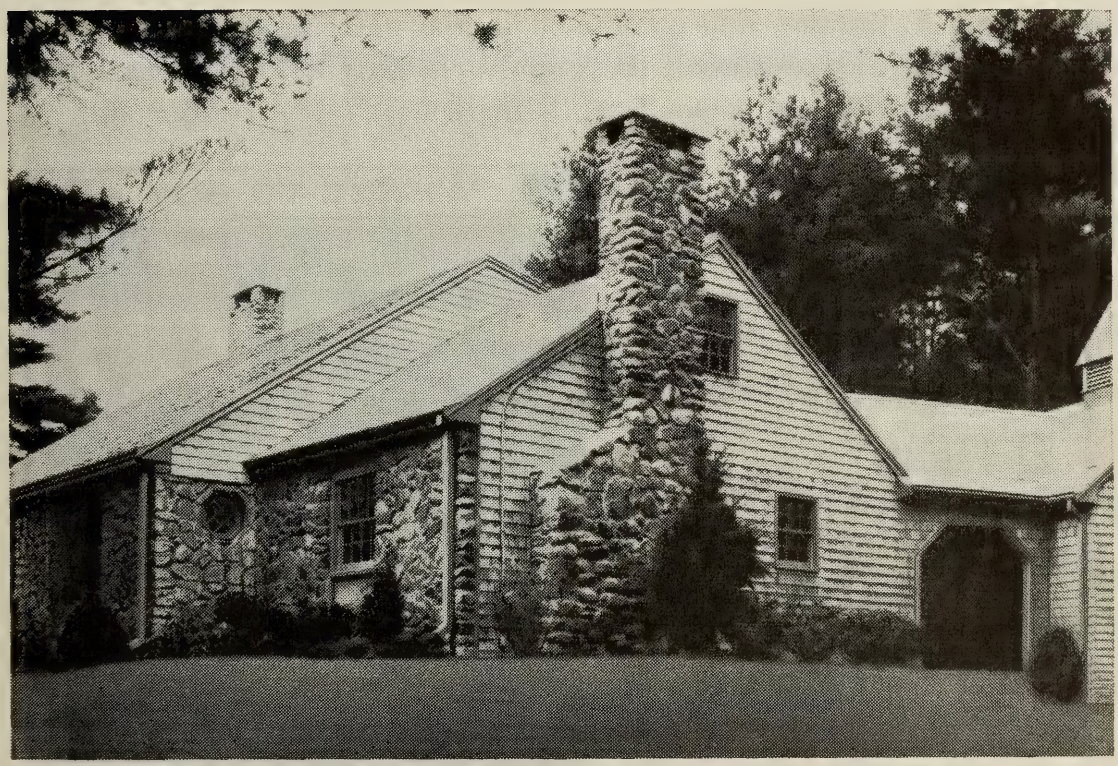
CO 6-1203
Free Delivery

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting. The first performance at these concerts was on January 19, 1883, the last, November 6–7, 1959.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the

If you want to speak a new language— **speak to Berlitz first.**

WHERE TO BUY

The step beyond the turntable, the step beyond the changer...

AUTOMATIC TURNTABLE GARRARD'S TYPE A

LABORATORY SERIES ®



This entirely new kind of record playing component combines a dynamically balanced tone arm, full size professional turntable, and world's finest automatic record changer in one unit. **$84.50**

Available in Boston area at:

Audio Lab., 16 Eliot St., Cambridge

Audionics, 171 Linden St., Wellesley

DeMambro Hi-Fi Center, 1093 Commonwealth Ave.

Lafayette Radio, 584 Commonwealth Ave.

Radio Shack, 730 Commonwealth Ave.

and other high fidelity dealers

GARRARD SALES CORP., PORT WASHINGTON, N. Y.

The Boston Symphony Orchestra would like to call to your attention the seven concerts to be given in Symphony Hall this season by visiting orchestras:

CHICAGO SYMPHONY ORCHESTRA
JEAN MARTINON, *Conductor*
Sunday afternoon, October 4

LONDON SYMPHONY ORCHESTRA
GEORG SOLTI, *Conductor*
Thursday evening, October 22

WARSAW PHILHARMONIC
WITOLD ROWICKI, *Conductor*
Sunday afternoon, November 8

BERLIN PHILHARMONIC ORCHESTRA
HERBERT VON KARAJAN, *Conductor*
Wednesday evening, January 20

CLEVELAND ORCHESTRA
GEORGE SZELL, *Conductor*
Wednesday evening, February 10

HAGUE PHILHARMONIC
WILLEM VAN OTTERLOO, *Conductor*
Saturday evening, April 3

BBC SYMPHONY ORCHESTRA
ANTAL DORATI, *Conductor*
Sunday afternoon, April 25

Tickets for the Chicago Orchestra concert at the box office. Information on the concerts following may be obtained from Aaron Richmond at the Celebrity Series offices, 535 Boylston Street, KEnmore 6-6037.

landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the insatiable tourist brought out his sketchbook and put it to good use.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found

la maisonette
the little house
of many designers
115 newbury street
boston
invites you to see
a new fall collection of Beautiful Fashions

NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader

T. O. Metcalf Co.
LETTER PRESS PRINTING PHOTO OFFSET
Boston 10, Mass.
51 Melcher Street :: Telephone: HAncock 6-5050

Announcement

Chicago Symphony Orchestra

JEAN MARTINON, *Conductor*

Only Boston Appearance

Sunday Afternoon Matinee

OCTOBER 4, 1964 AT 3 O'CLOCK

SYMPHONY HALL

Program

Overture to "Manfred" — *Schumann*

*Symphony No. 3 in F major, Op. 90 — *Brahms*

Allegro con brio
Andante
Poco allegretto
Allegro

INTERMISSION

"Mother Goose" (Five Children's Pieces) — *Ravel*

Pavane of the Sleeping Beauty
Hop-o'-My-Thumb
Laideronnette, Empress of the Pagodas
Beauty and the Beast
The Fairy Garden

*Suite from "The Miraculous Mandarin," Op. 19 — *Bartók*

*Recorded by the Chicago Symphony Orchestra

Tickets Available Now at Symphony Hall Box Office

$6.50, $5.50, $4.50 and $3.00

Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh,

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

Sharon
MEMORIAL PARK
"The Man Who Cares, Prepares"
EXECUTIVE OFFICE
SHARON MEMORIAL PARK
SHARON, MASSACHUSETTS
Telephone Boston Area 364-2855

TOYS TOGS
F.A.O. SCHWARZ
Children's World
THE WORLD'S GREATEST TOY STORE
Boston Mass. at 40 Newbury St.
BRANCHES: Ardmore, Pa., Atlanta, Ga., New York, N. Y., Cleveland Ohio, Palm Beach, Fla., Short Hills, N. J., Westchester, N. Y
IT'S FUN TO SHOP AT SCHWARZ!



Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen*."

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took



an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the Symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *"Meeresstille"* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830–31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

return to my misty Scotch mood?" The *"schottische Nebelstimmung"* was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later *"Lobgesang,"* were to be his principal works in this form.

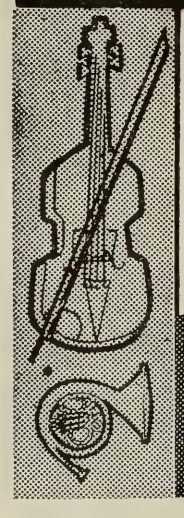
He carried the *Italian, Scottish,* and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830–32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the *"Lobgesang"* was published second in order, the *Scottish* third, and they were so numbered.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Our Excellent Dividend is Sweet Music for Savers!

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
4 1/4 % ANNUAL RATE
QUARTERLY DIVIDENDS COMPOUNDED 4 TIMES A YEAR
SAVE BY MAIL Postage Paid Both Ways
HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

The Midtown Motor Inn Extends a Cordial Invitation to the

Symphony Subscribers

to attend the

Pre-Symphony Luncheons

in their fourth season with

Harry Ellis Dickson

Prominent Member of the Boston Symphony Orchestra

discussing

"Music of the World — Inside the B.S.O."

other guest speakers

G. Wallace Woodworth
Professor of Music at Harvard University

Klaus Liepmann
Director and Professor at M.I.T.

Friday, October 9, 1964

Music of Japan

Russell S. Codman, Jr., Honorary Consul General,
Guest of Honor

at 12:15 p.m. at the

MIDTOWN MOTOR INN

diagonally across from Symphony Hall

$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities

and

Free Parking Throughout the Concert

Beginning Friday, October 23 the Boston Community Music Center
will again co-sponsor four Pre-Symphony Luncheons
featuring

Cleveland Amory
Max Kaplan
Francis W. Hatch
Elliot Norton

and

Chorus Pro Musica will sponsor a series of Four Luncheons
beginning with a special Christmas Program
on December 18th

For Reservation Call COngress 2-1000

Pre-Symphony Gourmet Dinner before Saturday,
Tuesday, Wednesday and Thursday Concert Series . . . $4.00

Afternoon Tea Served after the Concert

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS, 1964–1965

SEPTEMBER

25–26	Boston	(Fri.-Sat. I)
27	Boston	(Sun. a)
29	Boston	(Tues. A)

OCTOBER

1	Boston	(Thurs. 1)
2–3	Boston	(Fri.-Sat. II)
9–10	Boston	(Fri.-Sat. III)
11	Providence	(Sun. 1)
13	Boston	("Cambridge" 1)
15	Boston	(Rehearsal 1)
16–17	Boston	(Fri.-Sat. IV)
21	New York	(Wed. 1)
22	Brooklyn	(1)
23	New York	(Fri. 1)
24	Newark	
25	Storrs	
30–31	Boston	(Fri.-Sat. V)

NOVEMBER

1	New London	
3	Boston	(Tues. B)
5	Boston	(Thurs. 2)
6–7	Boston	(Fri.-Sat. VI)
10	Boston	("Cambridge" 2)
12	Boston	(Rehearsal 2)
13–14	Boston	(Fri.-Sat. VII)
15	Boston	(Sun. b)
17	Boston	(Tues. C)
20–21	Boston	(Fri.-Sat. VIII)
22	Providence	(Sun. 2)
25	Boston	(Wed. 1)
27–28	Boston	(Fri.-Sat. IX)
30	Washington	(1)

DECEMBER

1	Washington	(2)
2	New York	(Wed. 2)
3	Brooklyn	(2)
4	New York	(Fri. 2)
5	New York	(Carnegie Hall 1)
8	Boston	(Tues. D)
11–12	Boston	(Fri.-Sat. X)
13	Providence	(Sun. 3)
15	Boston	("Cambridge" 3)
17	Boston	(Rehearsal 3)
18–19	Boston	(Fri.-Sat. XI)
20	Boston	(Sun. c)
22	Boston	(Tues. E)

JANUARY

1–2	Boston	(Fri.-Sat. XII)
5	Boston	(Tues. F)
8–9	Boston	(Fri.-Sat. XIII)
10	Providence	(Sun. 4)
12	Boston	("Cambridge" 4)

JANUARY (*continued*)

14	Boston	(Thurs. 3)
15–16	Boston	(Fri.-Sat. XIV)
19	New Haven	
20	New York	(Wed. 3)
21	Brooklyn	(3)
22	New York	(Fri. 3)
23	New York	(Carnegie Hall 2)
24	New York	(Carnegie Gala)
27	Boston	(Wed. 2)
28	Boston	(Thurs. 4)
29–30	Boston	(Fri.-Sat. XV)

FEBRUARY

2	Boston	(Tues. G)
4	Boston	(Rehearsal 4)
5–6	Boston	(Fri.-Sat. XVI)
11	Boston	(Rehearsal 5)
12–13	Boston	(Fri.-Sat. XVII)
14	Boston	(Sun. d)
16	Boston	(Tues. H)
18	Boston	(Thurs. 5)
19–20	Boston	(Fri.-Sat. XVIII)
23	Northampton	
24	New York	(Wed. 4)
25	Brooklyn	(4)
26	New York	(Fri. 4)
27	New York	(Carnegie Hall 3)
28	Baltimore	

MARCH

2	New Brunswick	
5–6	Boston	(Fri.-Sat. XIX)
7	Boston	(Sun. e)
9	Boston	(Tues. I)
11	Boston	(Thurs. 6)
12–13	Boston	(Fri.-Sat. XX)
16	Boston	("Cambridge" 5)
18	Boston	(Rehearsal 6)
19–20	Boston	(Fri.-Sat. XXI)
21	Providence	(Sun. 5)
25	Boston	(Rehearsal 7)
26–27	Boston	(Fri.-Sat. XXII)
30	Hartford	
31	New York	(Wed. 5)

APRIL

1	Brooklyn	(5)
2	New York	(Fri. 5)
3	New York	(Carnegie Hall 4)
6	Springfield	
9–10	Boston	(Fri.-Sat. XXIII)
11	Boston	(Sun. f)
13	Boston	("Cambridge" 6)
14	Boston	(Wed. 3)
15	Boston	(Rehearsal 8)
16–17	Boston	(Fri.-Sat. XXIV)
20	Boston	(Tues. J)

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

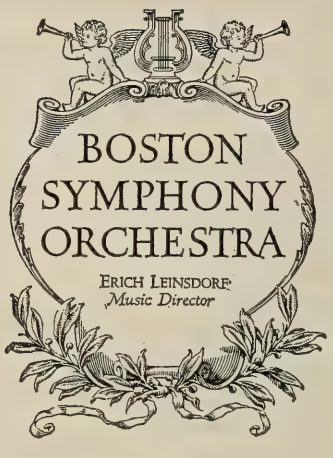
Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*



FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Friends of the Boston Symphony Orchestra welcome you to this, the Eighty-fourth season. It will be a busy one with a total of 124 concerts scheduled. The Council of Friends will be active again throughout the season, and you will be hearing of their interesting events.

The support given to the Orchestra each year by the Friends and the Council is a significant factor in enabling the Boston Symphony Orchestra to maintain its pre-eminent position in the world of music. Membership in the Friends is accomplished simply by making a contribution to the Orchestra either by mail to the Friends Office, Symphony Hall or in person at the Friends Office in the Massachusetts Avenue lobby. The Friends of the Boston Symphony Orchestra look forward to your continued and generous support in the 1964–1965 season.

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

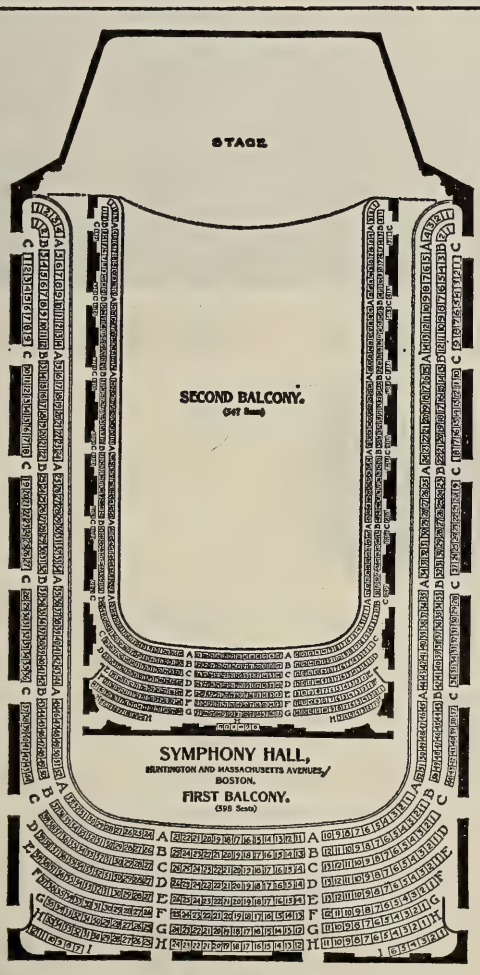
FUNERAL SERVICE

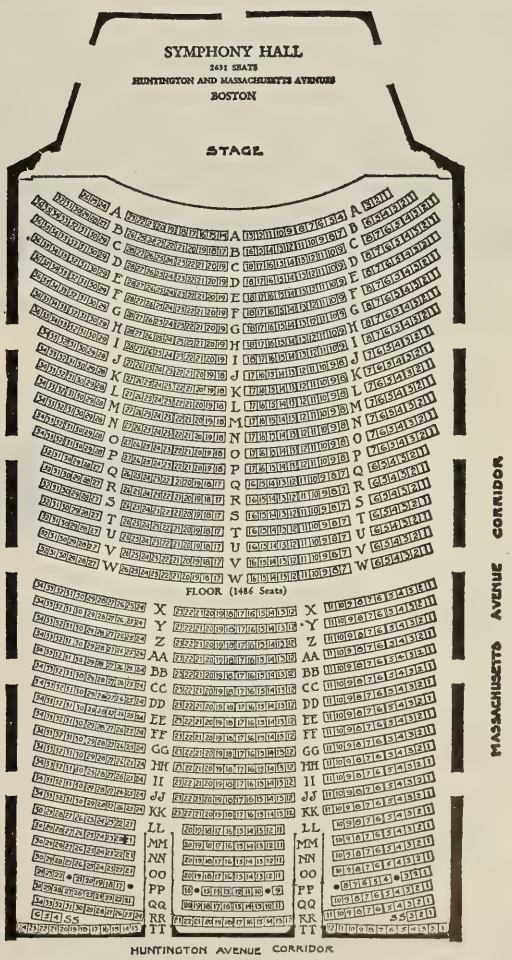
J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Third Program

FRIDAY AFTERNOON, OCTOBER 9, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 10, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT . . . . . Symphony No. 4, in C minor, "Tragic"

I. Adagio molto; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Allegro assai

CARTER . . . . . Variations

Introduction — Allegro
Theme — Andante
Variations — Vivace leggero
Pesante
Moderato
Ritardando molto
Allegro misterioso
Accelerando molto
Andante
Allegro giocoso
Andante
Allegro molto

(First performance at these concerts)

INTERMISSION

MOUSSORGSKY . . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in Their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 13; Feb. 3, 17; Mar. 10, 24

ENCORE SERIES: Jan. 14; Feb. 5, 19; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Fourth Program

FRIDAY AFTERNOON, October 16, *at* 2:00 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

Schumann . . . . . Overture to Byron's Manfred, *Op.* 115

Schönberg . . . . . Excerpt and Song of the Wood-Dove from "Gurre-Lieder" (Part I)

Lili Chookasian, *Mezzo-Soprano*

(First performance in Boston)

Respighi . . . . . "Vetrate di Chiesa" ("Church Windows")
Four Impressions for Orchestra

I. La fuga in Egitto
II. San Michele Arcangelo
III. Il mattutino di Santa Chiara
IV. San Gregorio Magno

INTERMISSION

Menotti . . . . . "The Death of the Bishop of Brindisi," for Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra

The Bishop: George London, *Bass*

The Nun: Lili Chookasian, *Soprano*

Children's Chorus: Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, Music Director

The Townspeople: New England Conservatory Chorus
Lorna Cooke deVaron, *Director*

(First performance in Boston)

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.

DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE

PHILADELPHIA ORCHESTRA

Accepting Intermediate and Advanced Students • Coaching in Chamber Music

For information write
143 BEACONSFIELD ROAD, BROOKLINE

Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.

Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

AARON RICHMOND *presents the*

LONDON SYMPHONY ORCHESTRA

GEORG SOLTI, *Conductor*

Diamond Jubilee World Tour under the gracious patronage of Her Majesty Queen Elizabeth II

THURSDAY EVENING, OCTOBER 22 • **SYMPHONY HALL**

Vaughan Williams, Overture "The Wasps"; *Handel–Harty,* Water Music;
Stravinsky, Symphony in Three Movements; *Brahms,* Symphony No. 1

SEATS NOW AT BOX-OFFICE: $6, $5, $4, $3

OPENING EVENT IN THE 1964-'65

BOSTON UNIVERSITY

CELEBRITY SERIES

AARON RICHMOND, MANAGER

Symphony Hall • Jordan Hall • Music Hall

SUBSCRIPTION OFFICES: 535 BOYLSTON ST. (COPLEY SQ. at CLARENDON ST.)

Detailed announcement upon request. (Tel. KE 6-6037)

7-EVENT SELECTIVE SERIES—$28 • $23 • ($18 SOLD OUT)

Check any 7 of the 20 events listed below:

- ☐ **LONDON SYMPHONY ORCHESTRA, Georg Solti, Conductor** ..... Thurs. Eve., Oct. 22
- ☐ **BYRON JANIS—Brilliant Piano Virtuoso** ..... Sun. Aft., Oct. 25
- ☐ **LORIN HOLLANDER—20-year-old Keyboard Master** ..... Fri. Eve., Nov. 6
- ☐ **BUDAPEST STRING QUARTET (2 Different Programs with Peter Serkin, Pianist, assisting)** ..... ☐ Fri. Eve., Nov. 13 ☐ Sun. Aft., Nov. 15
- ☐ **MARIAN ANDERSON (Farewell Tour)** ..... Sun. Aft., Nov. 22
- ☐ **"POMP AND CEREMONY," Boston Garden, Massed Bands, Drums, Pipers and Dancers from Great Britain. Company of 100** ..... Fri. Eve., Nov. 27
- ☐ **RUDOLF SERKIN** ..... Fri. Eve., Dec. 4
- ☐ **HERMANN PREY, Famous German Lieder Singer** ..... Sun. Aft., Dec. 6
- ☐ **BALLET FOLKLORICO OF MEXICO. Company of 75** ..... Thurs. Eve., Jan. 14
- ☐ **BRANKO KRSMANOVICH CHORUS from Belgrade** ..... Sun. Aft., Jan. 31
  Yugoslavia's magnificent choral group of 80 in a diversified program including folksongs in gorgeous costumes.
- ☐ **JOSE LIMON & DANCE COMPANY** ..... **(Check Date)** ☐ Fri. Eve., Feb. 26 ☐ Sat. Mat., Feb. 27
- ☐ **NATHAN MILSTEIN, Eminent Violin Virtuoso** ..... Sun. Aft., Feb. 28
- ☐ **LEON FLEISHER, Distinguished Pianist** ..... Sun. Aft., Mar. 7
- ☐ **JULIAN BREAM, British Guitarist-Lutenist** ..... Sat. Eve., Mar. 13
- ☐ **VIENNA CHOIR BOYS (New Program)** ..... Sun. Aft., Mar. 14
- ☐ **HAGUE PHILHARMONIC, Van Otterloo, Conductor** ..... Sat. Eve., Apr. 3
- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Apr. 11
- ☐ **BBC SYMPHONY from London, Dorati, Conductor** ..... Sun. Aft., Apr. 25

EXTRA EVENTS

Remaining Tickets Now ONLY to Series Subscribers:

WARSAW PHILHARMONIC, Rowicki, Conductor, with Soloist ..... Sun. Aft., Nov. 8
$6, $5.50, $4.50, $3.50

BERLIN PHILHARMONIC, Von Karajan, Conductor ..... Wed. Eve., Jan. 20
$7, $6, $5.50, $4.50

CLEVELAND ORCHESTRA, Szell, Conductor ..... Wed. Eve., Feb. 10
$6, $5, $4.50, $3.50

ARTUR RUBINSTEIN ($6, $5.50, $5, $4, $3.50) ..... Sun. Aft., Jan. 24

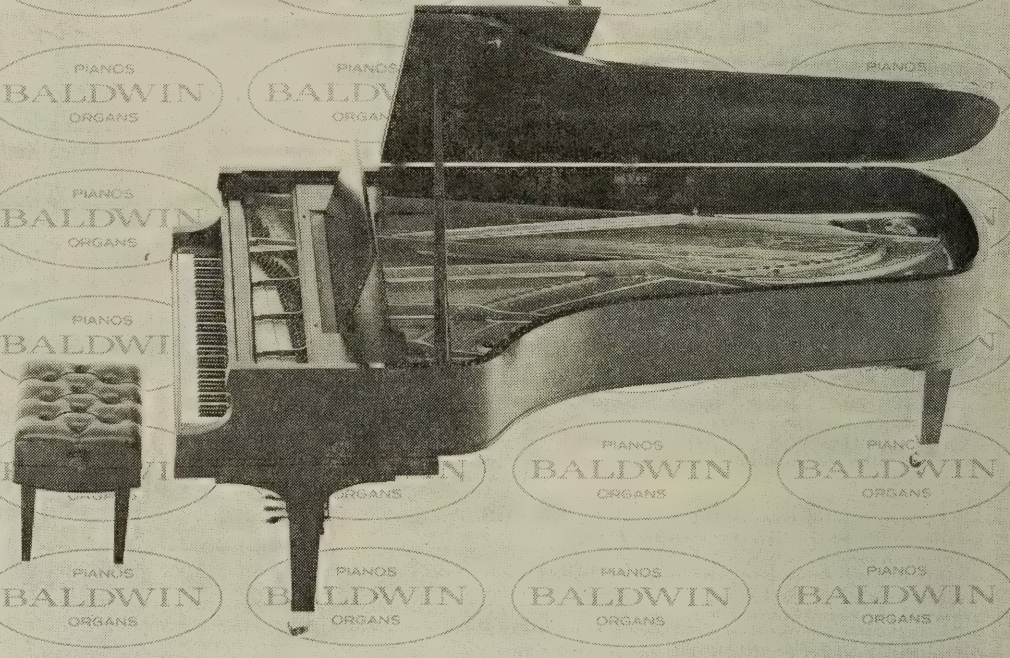
VAN CLIBURN ($6, $5, $4.50, $3.50) ..... Sun. Aft., Mar. 28

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

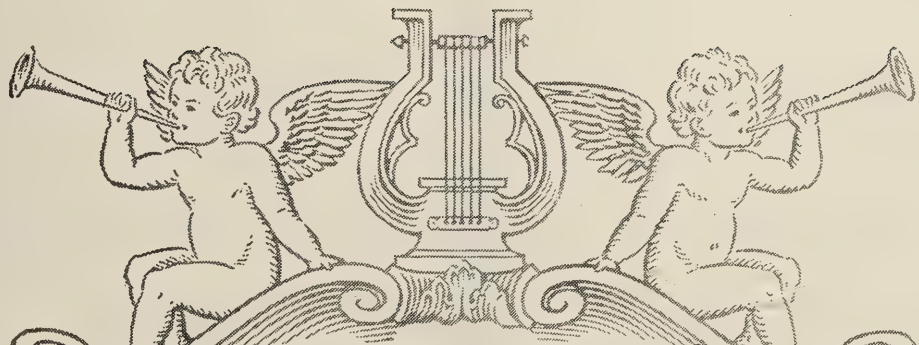
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

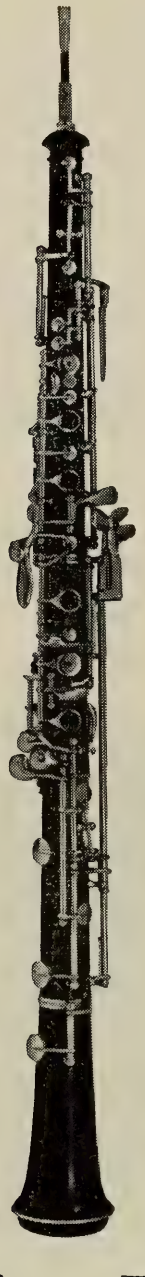


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• 3 •

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS LEWIS PERRY EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

ROSARIO MAZZEO
Orchestra Personnel Manager

JAMES J. BROSNAHAN
Business Administrator

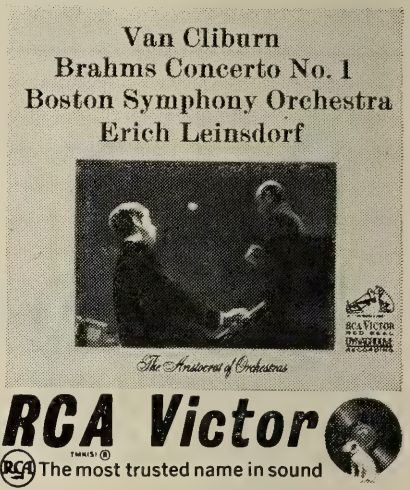
Assistant Administrators

SARAH M. HERING HARRY J. KRAUT

SYMPHONY HALL • BOSTON

The Boston Symphony under Leinsdorf

This new recording of Brahms' First Concerto marks the first collaboration of Van Cliburn and the Boston Symphony under Leinsdorf. Together they meet the challenge of this demanding work in a virtuoso performance that realizes all the passion and intensity of Brahms' score. Also recommended: the Boston Symphony under Leinsdorf in a vibrant reading of Beethoven's "Eroica." Both albums in superb Dynagroove sound.





CONTENTS

Program (for this week) . . . 137
Program (October 16–17) . . . 187
Program (October 30–31) . . . 189

NOTES

Schubert (Symphony No. 4) . . 139
Carter (Variations for Orchestra) 146

ENTR'ACTE

Schoenberg at the Crossroads (*J. N. B.*) 154

NOTES

Moussorgsky ("Pictures at an Exhibition") 172

EXHIBITIONS

Pictures loaned by the New Hampshire Art Association will be shown for the last time at the concert of October 13. Beginning on October 15 there will be an exhibition of paintings by John J. Enneking.

NEXT WEEK'S PROGRAM

Next week two works of special musical interest will be performed for the first time here. Schönberg's "Gurre-Lieder," from which an excerpt from the First Part will be performed, was written in 1900, when the composer was a young man and little known. At that time he was still strongly dominated by the Romanticism of the century which had just ended and was especially under the spell of Richard Wagner. The work calls for an orchestra of unprecedented size, and is utterly unlike the music of the Schönberg soon to follow. It goes further than "Tristan" or "Parsifal" in the pursuit of chromaticism and tone color, and in the elaboration of part writing. "Gurre-Lieder" is in effect a long symphonic cantata on a quasi historical legend of medieval Denmark. It is in three parts, a setting of songs by Jens Peter Jacobsen, the Danish poet who describes the love of the Danish King Waldemar IV and the beautiful Tove whom he kept in his castle of Gurre. Tove is put to death by the envious Queen consort of Waldemar. The tragic



One Touch of Satin

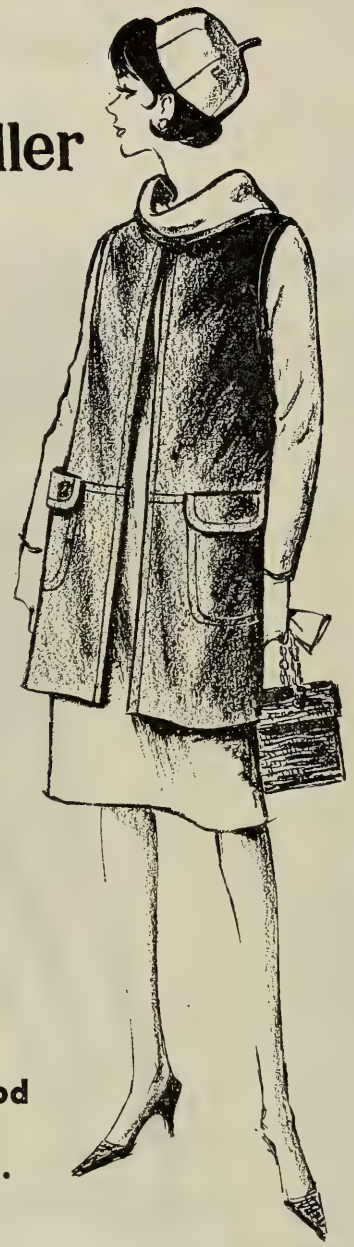
On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.
The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



in a

Robin Hood

mood . . .

A dashing shell of coat in moss green imported cotton suede-cloth lined to match the lean shift in pale mist green jersey of bonded orlon acrylic and wool. Juniors 7 - 15.

29.95

Junior Dresses—Third Floor
BOSTON • BELMONT
PEABODY • FRAMINGHAM

news is told by the Wood-Dove, and her disclosure is the part here to be sung. The Wood-Dove personifies nature, and what follows is a paean of praise for Tove, identifying her beauty with the beauty of nature. The orchestral portion of the score which precedes the singing of the Wood-Dove will also be included in this performance.

"The Death of the Bishop of Brindisi" by Gian Carlo Menotti was first performed at the May Festival in Cincinnati in 1963, and was introduced at the Berkshire Festival concerts on August 8 last, when Lili Chookasian took the soprano part. The text of the work written by Menotti is likewise based upon a medieval legend. It tells of the Children's Crusade from Germany in the year 1212, shortly before the Fifth Crusade. Children of an uncertain number of thousands spontaneously gathered and made their way across Europe with the intention of reaching Jerusalem and freeing the Holy Land. They were completely undirected and unequipped. Embarking in seven ships, they either perished through shipwreck or were captured by pirates and sold into slavery. Before they embarked from Brindisi they sought the blessing of the Bishop there, who tried in vain to dissuade them. The scene shows the Bishop on his deathbed attended by a Nun. He is distraught, having given his blessing to the doomed children, but is reassured by the Nun, who is attending him in his illness.

COMING PROGRAMS

After next week's pair of concerts the Orchestra will make its first visit of the season to New York and other cities. On October 21 Mr. Leinsdorf will conduct Menotti's piece for the first time in New York, and on October 23 he will present the excerpt from the "Gurre-Lieder."

In the two weeks following, Sir John Barbirolli will be the first visiting guest conductor of the season. The English conductor led this Orchestra as guest in 1959. The program of his first week is announced on page 189. The program

of his second week will consist of a Suite from the music of Purcell, Haydn's "Oxford" Symphony, and Elgar's Second Symphony. This Symphony, much admired and played in England, has not been played at these concerts since 1935. At the seventh pair of concerts three works will have their first performances by this Orchestra: Dvořák's posthumous Symphony in E-flat (No. 3), Kodály's "Peacock" Variations, and Sculptures by John Huggler, who is the composer-in-residence of the Boston Symphony Orchestra this season. Bethany Beardslee will be the soprano soloist in this work.

TICKET RESALE PLAN FOR SUBSCRIBERS AND FRIENDS

Friends of the Boston Symphony Orchestra may now request extra tickets for the Orchestra's Symphony Hall concerts. Because the Boston Symphony Orchestra concerts are almost sold out by subscription, the only tickets available for this new service are those returned for resale by subscribers unable to attend; this, of course, is an unpredictable quantity and subscribers who do plan to release their tickets for a specific concert are urged to do so as soon as convenient so that a realistic number of reservations may be accepted. A subscriber need only call Symphony Hall, CO 6-1492, and give name and location to the switchboard operator.

To request extra tickets, telephone Symphony Hall and ask for "Reservations"; these will be filled in order of request as turned-in tickets become available. These extra tickets may be purchased and picked up from the Symphony Hall Box Office on the day of the concert three hours prior to concert time. Tickets not claimed a half-hour before the concert time will be released and sold to the general public.

Proceeds from these resold tickets will go to the Friends to help defray Orchestra costs. Subscribers who release their tickets for resale will continue to receive written acknowledgment for income tax purposes.

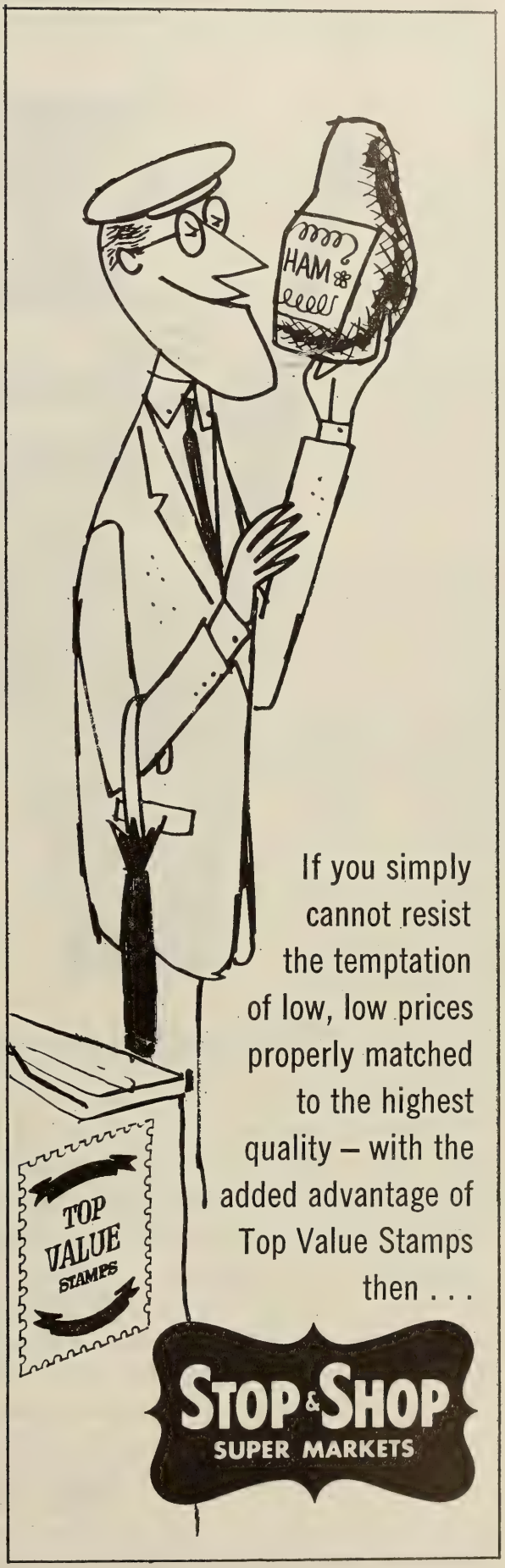


ILLUSTRATION BY ISADORE SELTZER



"You called for an orchestra?"

If it's music you have in mind, you'd do better hiring one short-winded tuba player. Our symphonic friend here can't play any of the instruments very well. Virtuosity takes years of devotion to one instrument. Same rule applies to investment management. That's why every one of our investment analysts concentrates in a selected area. Like chemicals. Or metals. Or electronics. And our analysts travel all over the country, visiting plants and offices to gather first-hand information. No wonder so many people confidently leave management of their investments to us. Why not stop in soon at Number One Federal Street and talk things over. Meanwhile, send for a free copy of "Managing Your Money."

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Third Program

FRIDAY AFTERNOON, OCTOBER 9, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 10, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT . . . . . Symphony No. 4, in C minor, "Tragic"

I. Adagio molto; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Allegro assai

CARTER . . . . . Variations for Orchestra

Introduction — Allegro
Theme — Andante
Variations — Vivace leggero
Pesante
Moderato
Ritardando molto
Allegro misterioso
Accelerando molto
Andante
Allegro giocoso
Andante
Allegro molto

(First performance at these concerts)

INTERMISSION

MOUSSORGSKY . . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in Their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
highlights the incoming
social season with a
sophisticated selection of
charmers for day or
evening. Do come visit
our Misses' Shops,
three stores.
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SYMPHONY NO. 4, IN C MINOR ("TRAGIC")

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

Schubert completed his Fourth Symphony on April 27, 1816, in Vienna. The first performance is stated by Otto E. Deutsch to have been given by the Euterpe Musical Society in Leipzig, November 19, 1849, A. F. Riccius, conductor. August Manns introduced it at the Crystal Palace in Sydenham (south of London), February 29, 1869. A performance by Sam Franko's American Symphony Orchestra in New York, March 26, 1901, was announced as the first in this country. Theodore Thomas brought the Andante to Boston, December 23, 1871, and this movement was performed at the concerts of the Boston Symphony Orchestra in 1884, 1886, and 1888. Pierre Monteux introduced the whole Symphony on April 8, 1921, and Serge Koussevitzky included it in a Schubert Centenary concert, November 16, 1928. The most recent performances were on March 17–18, 1961, when Thomas Schippers conducted.

The Symphony was published in full score in 1884. It requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

THE tardy appearance of Schubert's Fourth Symphony in publication and performance is a fair example of the snail-like emergence of the Schubert heritage into the daylight of publication, performance, and general attention. Not one of his symphonies was published while he lived, nor adequately performed in a public concert. The two sym-

Not to be Missed

the Fall and Winter Collection

of

dresses - suits - costumes

sportswear - accessories

at

Hurwitch Bros.

TWENTY NEWBURY STREET

Filene's

MEN'S STORE



From our
London W.1 Collection . .

The trench coat, first in service with
the British army in World War I, persists as the
London W.1 man's best friend for globe trotting.
This one by Aquascutum is a fine example
of precise English military tailoring.
Great for New England's changeable weather. $85.
This elegant Rodex coat of warm
Scottish saxony lambswool brings its hale and hearty warmth
to Boston as it does in London W.1. Naturally
tailored in the fly front model. $120.

phonies of his maturity – the great C major and the "Unfinished," were dug out and performed by individual enthusiasts in 1839 and 1867 respectively. The first six symphonies were left to lie in oblivion as early works. The Thematic Catalogue by Otto Erich Deutsch shows that the first four were first published in 1884, in the *Gesamtausgabe,* the Fifth in the following year, and the Sixth in 1895. (The Andante of the Fourth was published by Peters in 1871.) Only the Fourth and Fifth had been published in four hand piano arrangements (how much of their special delicate fragrance could have been divined by home readers in that once eagerly cultivated but slightly barbarous combination?). Only when these six symphonies, which as much as any in existence have the special charm of youth, became at last accessible in full score could they win their way into the permanent affection of the musical world.*

The full score of the Fourth Symphony therefore did not appear until sixty-eight years after Schubert had written it as a boy of nineteen. He evidently intended it for the amateur group to which he belonged (sitting in at viola), and which performed symphonies (not too difficult) at the Gundelhof, under the direction of the violinist Otto Hatwig.

* It is perhaps an indication of the changed attitude towards Schubert and orchestral music in general that all of his eight symphonies, in eighty different performances, are available at this moment on phonograph records.

The Best in the World
from all over the World

FRENCH GAUFRETTES
ALEXANDRIA GRAPES
INDIA POPPADUMS
SLICED MANGOES
SHAD ROE
BEARNAISE SAUCE

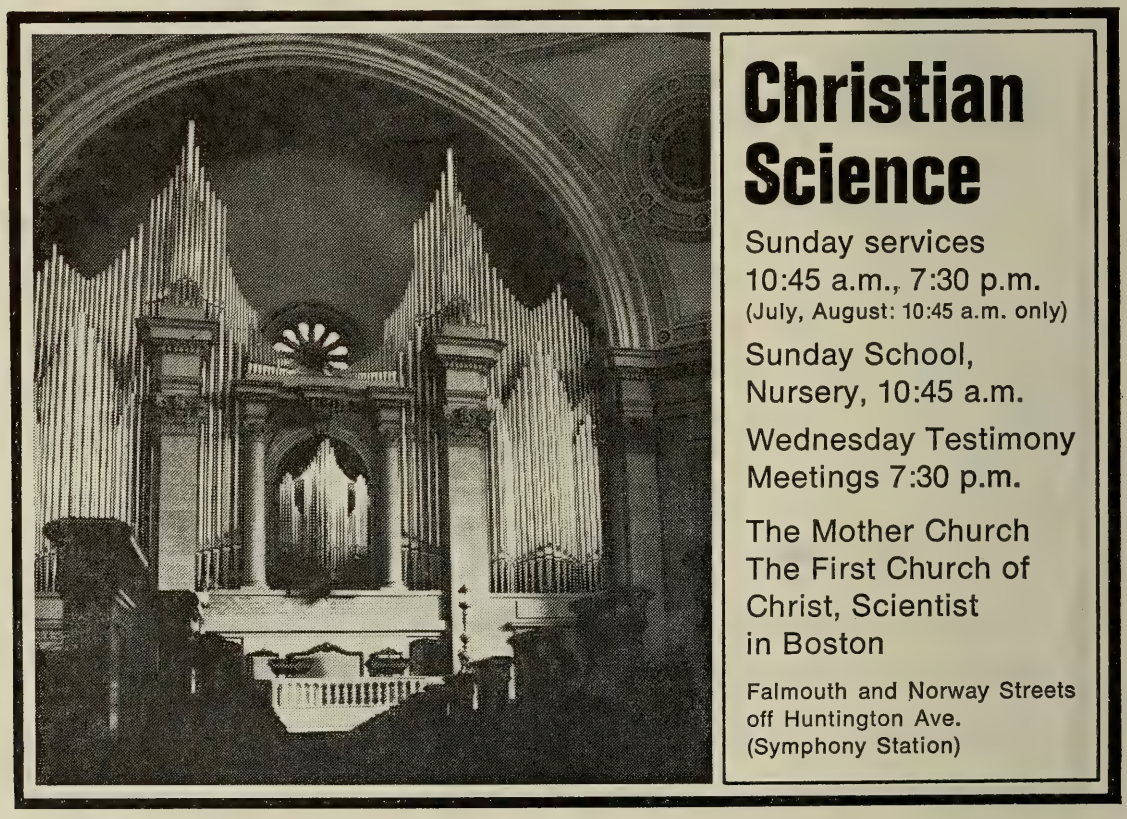
S. S. PIERCE CO.

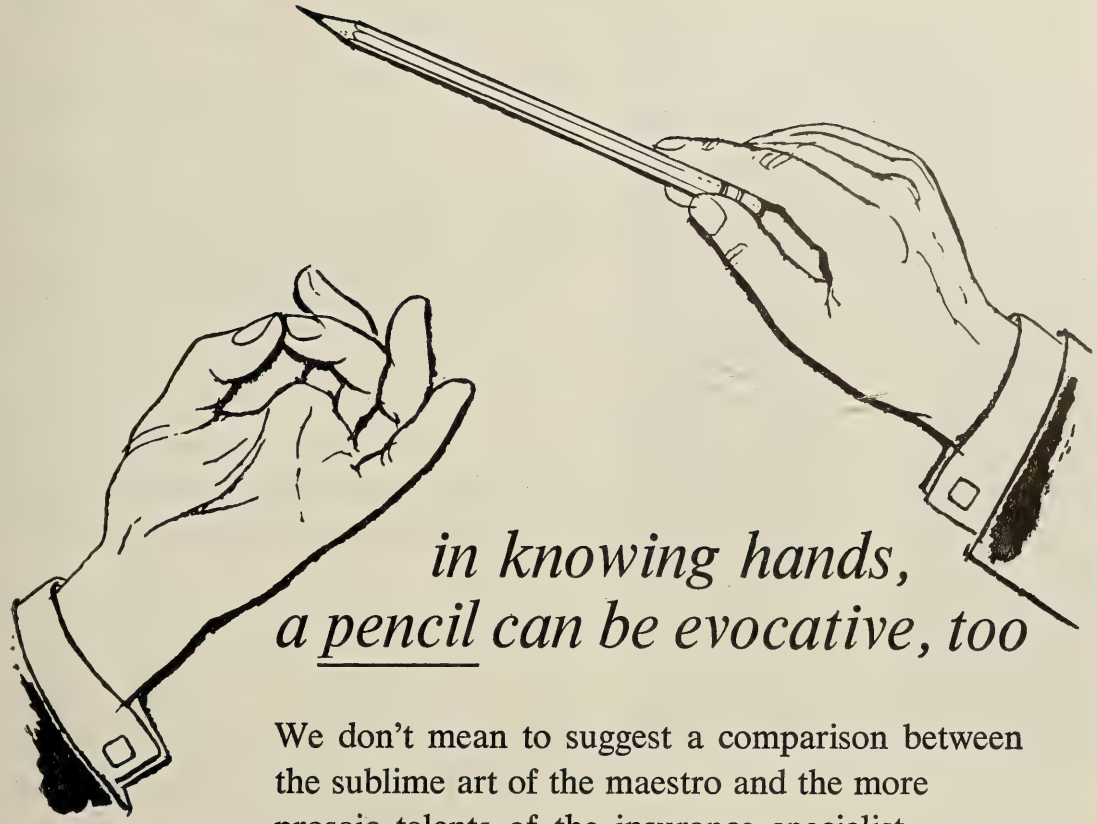
BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD

The pre-publication performances were made possible by the crusading energies of Sir George Grove, who journeyed to Vienna in 1867, made copies from the manuscripts of this Symphony and the Sixth, then in the possession of Nikolaus Dumba.* "Even in Vienna," wrote Sir George, the dauntless Schubertian, "he is not the object of that general enthusiasm which is felt for him by the best musicians and amateurs of England, or, as we should imagine, by the countrymen of one of the most remarkable geniuses that ever was born or resided in Vienna. . . . In general, the Viennese are cold towards their great brother; and so, I regret to say, we found the chief musicians in the large towns of more northern Germany."

If the Symphony justifies its title (which appears on the manuscript as a later addition) it is in the introductory adagio, which is in the dark mood characteristic of some of the later songs. The finale again establishes the C minor tonality, begins incisively, and develops climaxes almost violent. But each of these movements ends roundly in C major. Schubert does not seem to strive toward the brighter mood, while conquering tragedy, as Beethoven does. He rather loses his gloom as his youthful and more natural symphonic cheerfulness prevails. The main theme of the first movement (allegro vivace) has the surge and fall on a half tone which was once the Romantic convention for a sigh in music. The last movement seems to aim at frenzy, but it emerges exuberant

* They were acquired from C. F. Peters, and left on Dumba's death in 1900, to the *Gesellschaft der Musikfreunde.*





in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

instead. Schubert here spins his figures, acquires momentum, and runs into lengths much in the manner of his great C major, yet hardly with equal results. The motto theme of this movement strangely suggests the opening theme of the Hebrides Overture, although Mendelssohn had certainly not seen Schubert's score when he wrote his own in 1830. There is a more plausible resemblance (general and not thematic) between this Symphony and Beethoven's String Quartet, Op. 18 No. 3, in C minor. There is in each a kind of controlled power of supple chromaticism, especially evident in Schubert's Finale, and in his entirely entrancing Minuet. The Andante in A-flat is a lyric movement of unabashed sentiment (dolce), its course twice interrupted by a more stormy section. The quieter mood prevails. Perhaps someone can explain why the charm of this slow movement as first published and separately heard did not sooner inspire curiosity about the surrounding movements.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Gino Cioffi

Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

This salute to a member of the Boston Symphony is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
135 DEVONSHIRE STREET
MEMBER F.D.I.C.

VARIATIONS FOR ORCHESTRA

By ELLIOTT CARTER

Born in New York City, December 11, 1908

The *Variations for Orchestra* were composed on a commission from the Louisville Orchestra and were introduced by that orchestra on May 19, 1956. The work is scored for wood winds in twos, 4 horns, 2 trumpets, 3 tubas, percussion, harp and strings.

MR. CARTER described his *Variations* in an address given at Princeton before the first performance. A student composer asked about the method of transformation as a treatment of the variation form, and the composer answered:

As musicians you are all familiar with the problems of program notes. Technical discussions baffle the greater part of the audience and



The Women's Educational and Industrial Union

combines a club program with services and specialty shops

264 Boylston Street, Boston *(opposite the Public Garden)*, KE 6-5651

You will be welcome as a Member and your patronage will help support vital services to women

Dues: Annual $5.00 Contributing $10.00 Life $100.00

BOOK CLEARING HOUSE

423 Boylston Street

Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

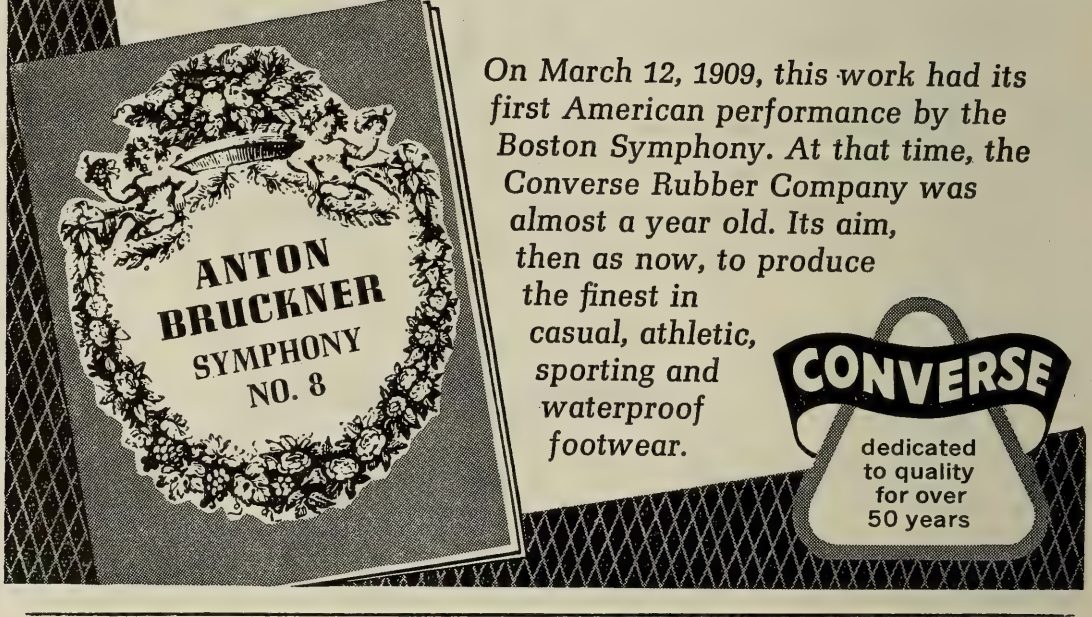
the few who do understand are apt to feel that the composer is a calculating monster, particularly since musical terms are ponderous, not always very definite in meaning, and too often give the impression of complexity when describing something very obvious to the ear. If I had described the augmentations, diminutions, retrograde inversions as they occur, this would have been positively bewildering to the public and would not have helped it to listen – certainly not the first time. So I tried to find a comparison that would help the listener grasp my general approach. Serious music must appeal in different ways. Its main appeal, however, emerges from the quality of the musical material or ideas and perhaps even more from their use in significant continuities, but does not always depend on grasping the logic of the latter on first hearing. There has to be something left for the second time, if there ever is a second time.

As in all my work, I conceived this one as a large, unified musical action of gesture. In it, definition and contrast of character decrease

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual
Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald,
Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe
& Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street
Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald,
Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees,
Real Estate Investment
Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

during the first variations, arriving at a point of neutrality in the central variation, then increase again to the finale, which comprises many different speeds and characters. This work was thought of as a series of character studies in various states of interaction with each other both within each variation and between one and the next. Activity, development, type of emphasis, clearness or vagueness of definition, I hoped would contribute to characterization. Form, rhythmic and development processes as well as texture and thematic material differ in each for this reason.

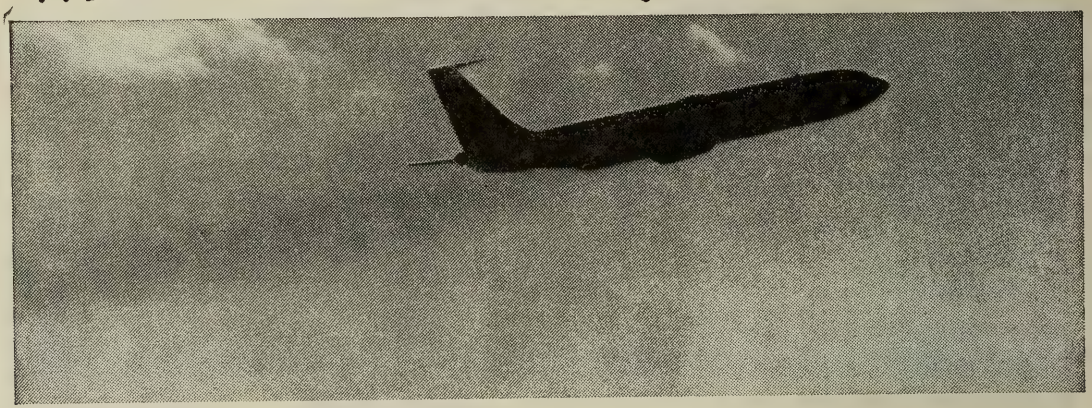
The individual effort of the serious composer, as I see it, is not so much in the invention of musical ideas in themselves as in the invention of interesting ideas that will also fill certain compositional requirements and allow for imaginative continuations. Serious music appeals

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

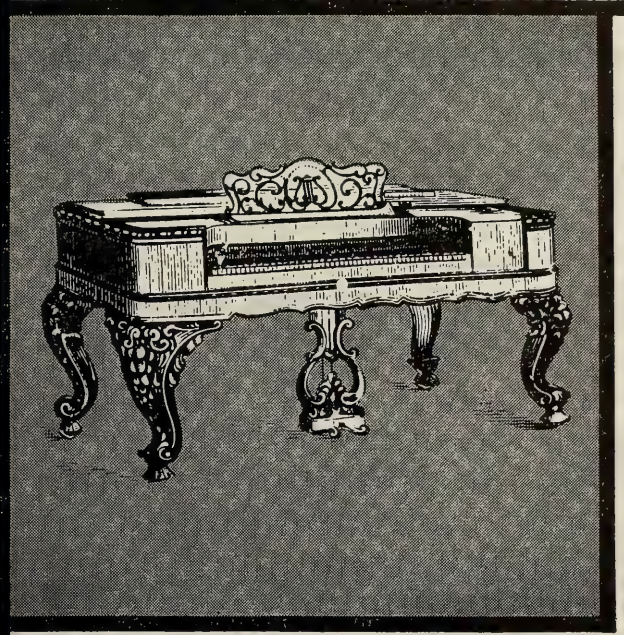
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

PREMIÈRE
PERFORMANCE



The PIANO CONCERTO by Samuel Barber received its first performance when the Boston Symphony Orchestra gave its initial concert in the new Philharmonic Hall on September 24, 1962, with Erich Leinsdorf conducting. John Browning was soloist.

This Orchestra has also enjoyed the distinction of introducing five other works by Mr. Barber during the past decade.

•

A "distinguished performance" on the part of your executor can add greatly to your family's security and peace of mind. To this end, we suggest a meeting with one of our trust officers and the attorney who draws your Will.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.
RI 2-4500

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

to a longer span of attention and to a more highly developed auditory memory than do the more popular kinds of music. In making this appeal, it uses many contrasts, coherences, and contexts that give it a wide scope of expression, great emotional power and variety, direction, uniqueness, and a fascination of design with many shadings and qualities far beyond the range of popular or folk music. Every moment must count somehow, as must every detail. For a composer it is not always easy to find a passage that fits the particular situation and moment at which it appears in the composition, that carries to a further point some idea previously stated, that has the appropriate expressive quality motivated by what has been heard and yet is a passage that sounds fresh and alive.

• •

Elliott Carter is one of the few musicians who had the rare privilege of knowing the late Charles Ives, and the seclusive composer encouraged him to study music seriously. He entered Harvard College in 1928, where he studied with Walter Piston and Gustav Holst and was a member of the Harvard Glee Club. After graduating he spent three

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Tel. CIrcle 7-9370
Private Dining Room for Parties

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the
SHERRY-BILTMORE COFFEE SHOP • CO 7-7700
Free parking at State Garage, 16 Stoneholm Street
(Not for Invitation Dinners)



years in Paris studying with Nadia Boulanger. A commission from Lincoln Kirstein resulted in his ballet *Pocahontas,* the success of which in 1939 led to a second ballet, *The Minotaur,* which was performed in 1947. Meanwhile Mr. Carter composed his First Symphony, his *Holiday Overture* and shorter works. Between 1947 and 1954 he devoted himself principally to chamber music, notably his two string quartets. Each of these has been widely performed and like other of his works, they have been awarded prizes. The *Second Quartet* was performed at Tanglewood on July 29, 1960 and August 11, 1964. The latter performance was part of last summer's Festival of Contemporary American Music given in cooperation with the Fromm Music Foundation. There was a performance of the *Quintet for Woodwinds* on the same date.

Mr. Carter has taught at the Peabody Conservatory of Music in Baltimore, at Columbia University, at the Salzburg Seminars in Austria, and at Yale University. In 1962 he was composer-in-residence at the American Academy in Rome. At present he holds a similar position in Berlin, having been invited by the Berlin Senat and the Ford Foundation.

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Meadowbrook Manor

MEADOWBROOK LANE • FRAMINGHAM, MASS.

The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300

Toll Free — Boston Area 235-6338

ENTR'ACTE

SCHOENBERG AT THE CROSSROADS
THE *GURRE-LIEDER*

THE schism in musical procedure attributed to Arnold Schoenberg could hardly have come about as it did without a particular combination of circumstances: the growth of an indomitable pioneering transformation in the city of Vienna at a critical moment of its musical development. Schoenberg's *Gurre-Lieder,* composed in 1900, was the consummation of the amplitude in the Romantic century. It held the seeds of the new era of chromaticism.

Vienna in the eighteen-nineties was at a crossroads. Romanticism had shot its bolt. Wagner had said the ultimate word in highly charged emotional music through the advanced chromaticism of *Tristan* and *Parsifal.* The defenders of the symphonic Brahms were still at odds with the Wagnerians. The symphonies of Bruckner, who died in 1896, were a field for battle. Two younger men, Mahler and Strauss, were carrying the tottering banner of immensity. There was a violent conservative faction and a less numerous but also vociferous avant garde. The time had come for a retraction from megalomania, from loose

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, CHARLES H. TAYLOR *Treasurer,* CHARLES E. COTTING

Chairman Ladies Committee, MRS. CHARLES E. COTTING

1935: **Bing Crosby.** New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

expansiveness and monster orchestrations in favor of compactness and orderliness, from emotional exhibitionism in favor of introversion.

The young Schoenberg was implicated in all of these factions and contradictory tendencies involving music's past, present and future. He admired Brahms, whom he had met shortly before that composer's death in 1897. He was enraptured with Wagner, and *Tristan* was his bible. He was deep in the past masters. He was drawn into the radical group of expressionist poets and painters, and faced with the open hostility of the conservative die-hards.

The *Gurre-Lieder* is an extraordinary work in that it stands at the dead center of this transformation between the passing century and the new one. Nothing could be more apt than its date — the year 1900. Schoenberg was striving mightily to out-Wagner Wagner in passion, out-do Mahler in size. He was also carrying chromaticism to the point

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Have you tried the Palacsintas *on our special after-theatre pancake menu?"*

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____
Address_____
City_____ State_____ Zip Code____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON
ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

where the focus of clear thinking, orderliness through succinctness would be inevitable. With the *Gurre-Lieder* the composer was having his last fling with ways that still filled his heart. Having carried these ways to their utmost point, it was impossible to go further. The questing composer was not the sort to repeat himself. There was in the artist an inner logic and that logic pointed to condensation of musical speech by which alone chromaticism could grow and become intelligible.

René Leibowitz in an illuminating commentary on the *Gurre-Lieder* discusses the dramatic quality of Schönberg as realized in this work.

"The fact that the *Gurre-Lieder* present a series of dramatic structures within a rigorously organized symphonic continuity, or, *vice versa,* a series of symphonic structures within a rigorously organized dramatic continuity, is certainly a novelty in itself. Actually, it is in this aspect of the work that some of the most essential features of Schönberg's future development lay. It seems indeed obvious that some of Schönberg's boldest innovations may be found in the realm

SCHOENHOF'S, INC. *Foreign Books*
1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE
Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages
All French, German, Spanish and Russian Books,
Classical and Modern
Fine Pictures • Custom Framing on Premises • Moderately Priced



of musical forms as such. Many of his later works, such as *Erwartung, Die Glückliche Hand, Pierrot Lunaire, Ode to Napoleon, A Survivor from Warsaw,* completely transcend any given formal category, and the quality which characterizes them most is their dramatic impulse. Schönberg may, with justice, be called the most dramatic composer of our time; although his actual operatic output is very small he has, in this respect, continued and developed the great musical-dramatic tradition of the Nineteenth Century. Again, his merit does not stop at this for, once more, his essential contribution lies in the fact that he was able to renew the very possibilities of dramatic music. We now know that this renewal was due, in a large extent, to the symphonic organization of dramatic structures. However there are other factors which contribute to this process, and at least one of these must be mentioned here, namely the invention of a new dramatic mode of expression, the *Sprechgesang* (spoken melody) which is used for the first time in the Speaker's melodrama in Part Three of the *Gurre-Lieder.* Schönberg himself has explained certain particularities of the *Sprechgesang.* I should, nevertheless, like to stress one of its main virtues: It enables the composer to surpass the classic duality of the 'drama-music' or 'recitative-arioso' dichotomy since it is a means of creating dramatic suspense without sacrificing the rigor of the purely musical structure.



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

One of Wagner's main criticisms of the traditional opera may be found in his claim that every libretto contains sections which cannot be 'composed,' and these sections therefore have to be set as recitatives in which the purely musical organization goes to pieces, so to speak. Wagner's own endeavor to resolve this contradiction was doomed to failure because, instead of transcending the contradiction by trying to invent a new dramatic tool, he applied a traditional mode of expression – the arioso – to the totality of the operatic form (resulting in the so-called 'infinite melody') and in the end only neutralized the means as well as the form itself. Schönberg's *Sprechgesang,* apart from being a much bolder solution, not only overcomes the difficulty of the old duality but also constitutes the beginning of a new era of dramatic music."

Schoenberg had little formal musical training other than what he found for himself by contact with a few able musicians and a great deal of music. To work out an independent, firm and forward-looking style



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Luncheon • Dinner • Late Supper

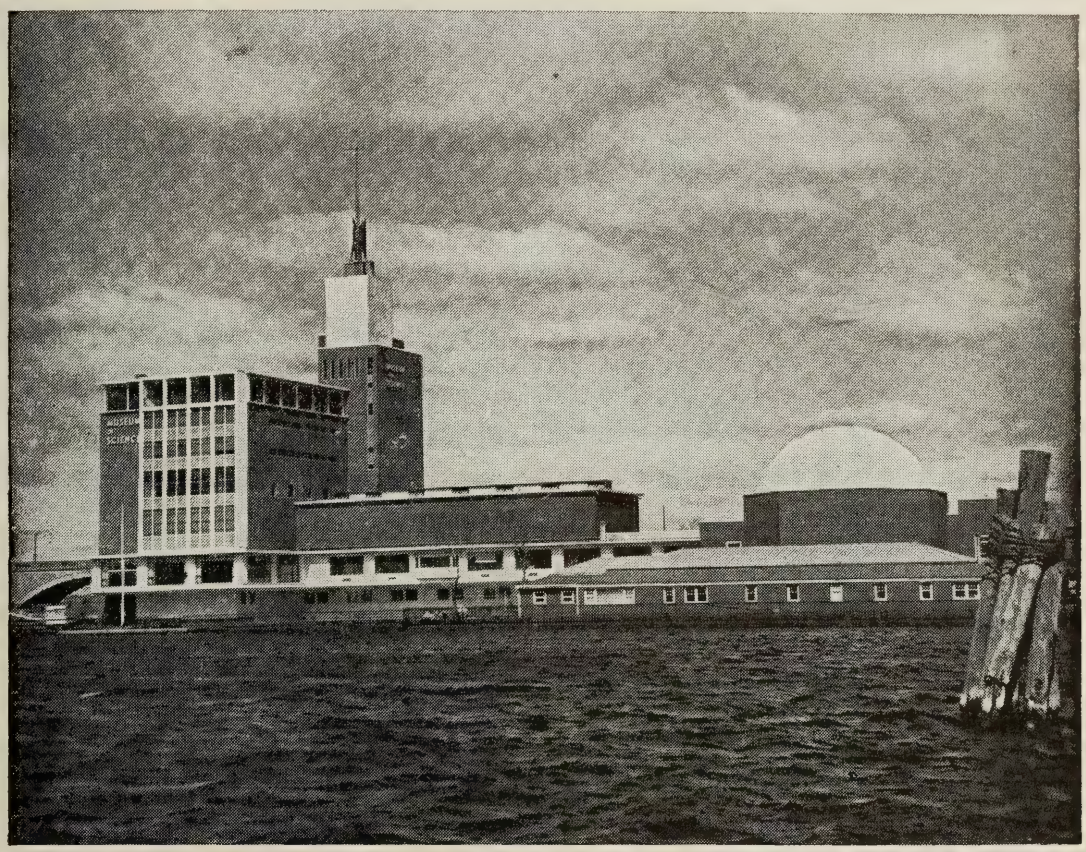
Hors D'Oeuvres and Exquisite Pastries

European Coffees and Teas

Open Every Day — Noon to 1 a.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

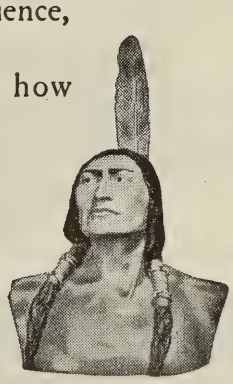


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

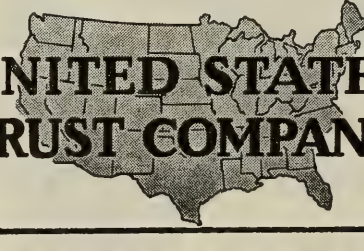
with almost no encouragement and no money was a true feat of pertinacity and inner purpose. Those who became sympathetic and helpful were individuals such as Zemlinsky, who could instruct him, and later such imaginative liberals as Mahler and Strauss, who could give him confidence by their support.

At first, he followed contemporary ways with the *Gurre-Lieder,* with its enormous orchestration, and *Verklärte Nacht* with its super-chromatic *Tristan* style. *Verklärte Nacht,* resistant to orchestral immensity, was confined to a string sextet, freely emotional and expansive. Yet both works had expressionist subjects. These works eloquently prove that Schoenberg was no cold, dry theorist, but an artist of fired imagination, an ultra-romanticist who could pour out his heart without restraint — until his muse directed otherwise.

In the forefront of growth which is the principle of renewing life in the arts, there is always an element of irresponsible experimentation by those who are not otherwise strong enough to attract attention. Their contribution, if any, is accidental. There are also those in whom their art is a new and vital current, and who must find new ways to make it articulate. Schoenberg's was a peculiar case. His motivation was in part intellectual, probing; but he was always an artist of deep and genuine impulse. His radicalism had no purpose of drawing attention by

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.

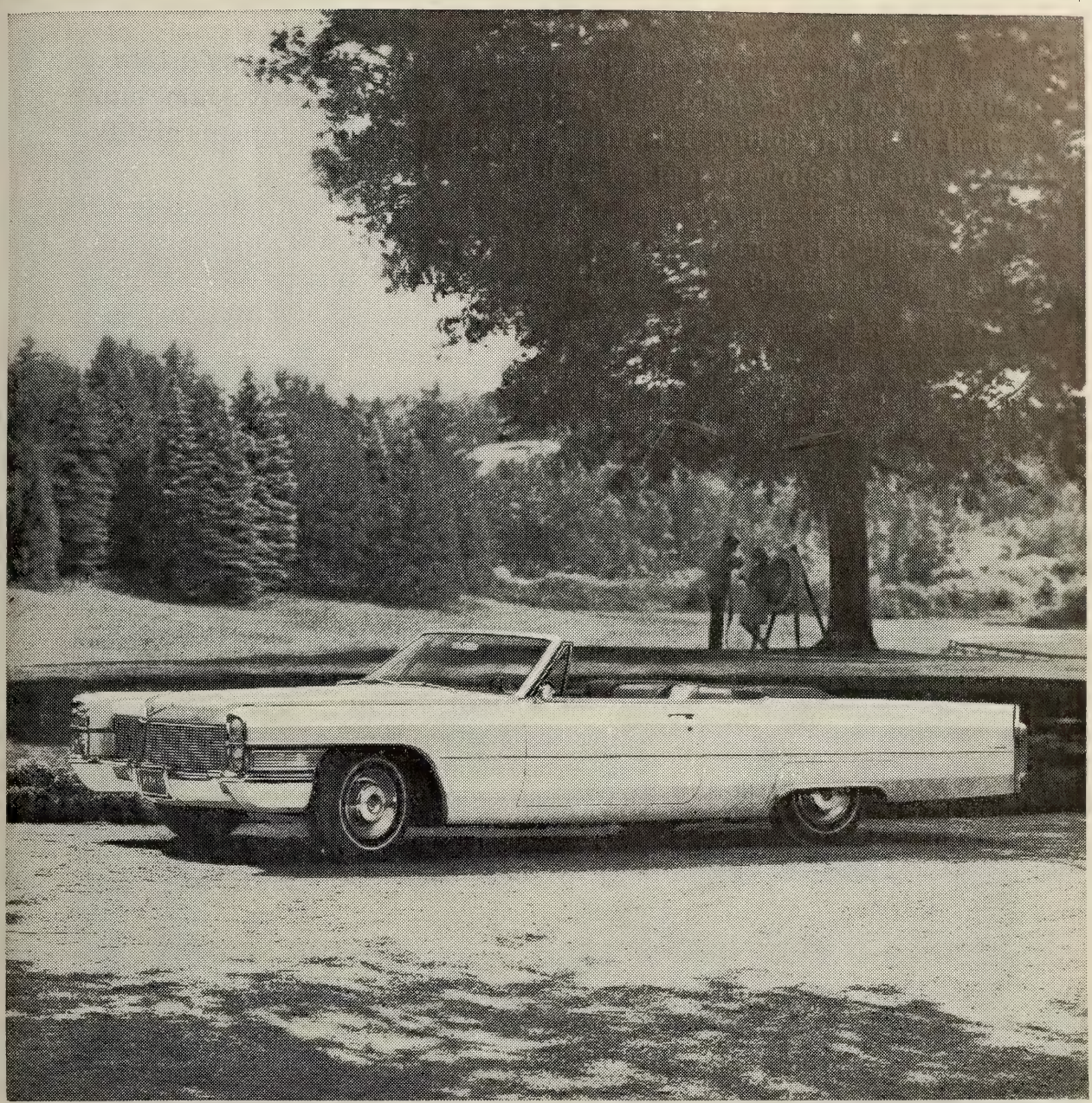


UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

THIS IS THE YEAR TO SPOIL YOURSELF... FOR LIFE!

The new 1965 Cadillac is as inspiring to drive as it is to look at. Its many new engineering advances provide a stability and handling ease never before known—and this performance is delivered with an almost unbelievable quiet. And consider Cadillac's many new comforts and conveniences. For example, you can enjoy a new tilt and telescope steering wheel that is exclusive to Cadillac—and Comfort Control that automatically maintains a pre-selected interior temperature. An impressive array of power equipment is standard on all models. Have you experienced Cadillac for 1965? Go ahead—spoil yourself and your family. You'll never be satisfied with anything less!

So new! So right! So obviously Cadillac

shock. Early performances of his music in Vienna only brought bitter denunciation on his head, and no doubt helped to drive him into a shell of intractability. His stern independence, his impermeability before general opinion remained with him all his life.*

He was not an experimenter, for the element of chance would have been foreign to his nature. He was a bold, a tireless searcher, pursuing what seemed to him the logical course of growth in musical style. Stuck-

* When, in 1947, he acknowledged a prize from the American Academy of Arts and Letters, he wrote:

"That you should regard all I have tried to do in the last fifty years as an achievement strikes me as in some respects an overestimate. My own feeling was that I had fallen into an ocean of boiling water; and, as I couldn't swim and knew no other way out, I struggled with my arms and legs as best I could. I don't know what saved me, or why I wasn't drowned or boiled alive—perhaps my own merit was that I never gave in. Whether my movements were very economical or completely senseless, whether they helped or hindered my survival, there was no one willing to help me, and there were plenty who would gladly have seen me go under. . . . Please don't call it false modesty if I say that perhaps something was achieved, but that it is not I who deserve the credit. The credit must go to my opponents. It was they who really helped me."



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service

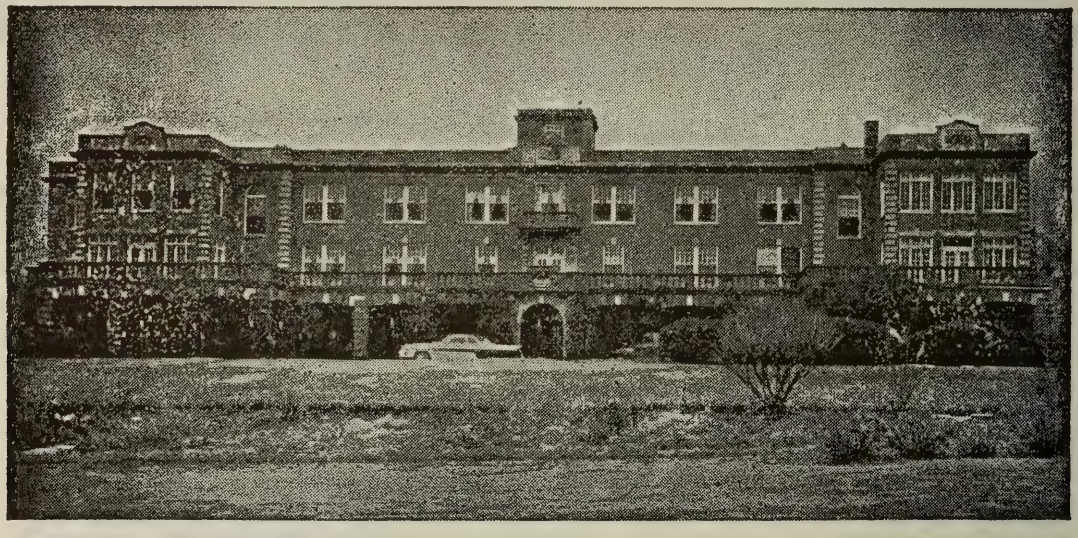
• Restringing and Repairs

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

enschmidt, his recent biographer,* finds in him "the radicalism of thinking right through to the end." A result of this was music often formally expository in intent.

The development of his style shows a seemingly inevitable consistency through the years. It stemmed from the chromaticism of *Tristan,* which in turn was the rich product of centuries of harmonic development. Further intricacies of equivocal chords would inevitably weaken the sense of tonic polarity, and the harmonic structure based on the triad. The twelve notes of the scale tended toward a new freedom of relationship, based upon the composer's arbitrary choice of intervals rather than the thirds of the traditional harmony. A result of this logical growth was Schoenberg's formulation, in 1922, of a system he had long been unconsciously approaching: replacement of a principal theme by the use of the twelve notes of the scale in a series, in the order and intervals of the composer's choice, but without the recurrence of any single note within this "tone row." Thus repetition, the basic ingredient of music,

* *Arnold Schoenberg* by H. H. Stuckenschmidt (Grove Press, Inc., New York).

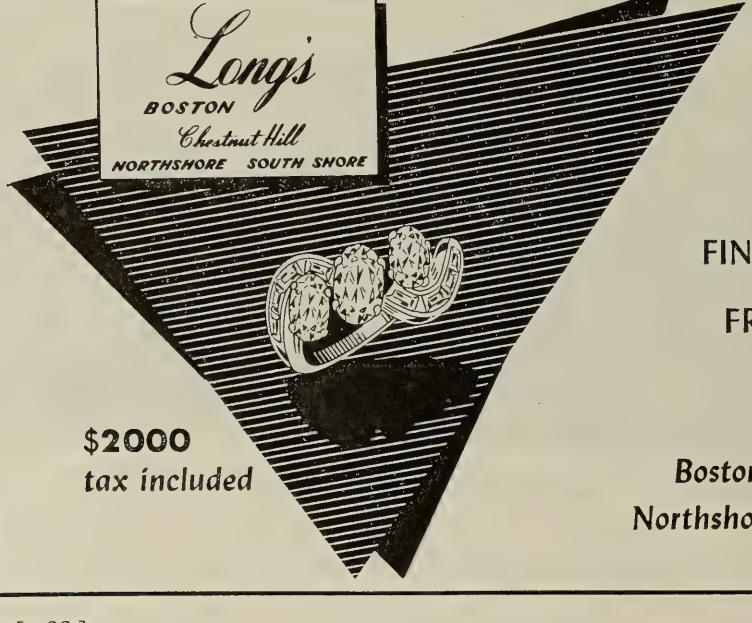


IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790



$2000
tax included

FINE DIAMONDS
FROM LONG'S

Boston, Chestnut Hill,
Northshore and South Shore

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

is banished within the series, but it re-enters in a broader sense in the reiteration of the tone row, and in the resulting approximation of the variation form.

The serial method constricts by its arbitrary rules. It liberates by offering new intervallic and contrapuntal possibilities. It intrigues the composer's ingenuity in manipulation in much the same way that the fugue intrigued Bach. The listener who seeks tone combinations agreeable to the ear will reject this comparison not only because serialism has not yet produced anyone remotely approaching Bach's stature, but because a fugue of Bach is built upon the physical laws of tonal consonance and serialism is not.

Schoenberg has never been too concerned about communication with an audience. One can picture what Stuckenschmidt calls his "hermitical loneliness" as he sits in his study, following his "inner compulsion." When Schoenberg, in praising Gershwin in California, made the comparison between a composer and an apple tree, did he wish to apply it

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California— for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

to himself, and was he a bit envious? "An artist is to me like an apple tree," he wrote. "When his time comes, whether he wants it or not, he bursts into bloom and starts to produce apples. And as an apple tree neither knows nor asks about the value experts of the market will attribute to its product, so a real composer does not ask whether his products will please the experts of serious arts. He only feels he has to say something; and says it." Schoenberg undoubtedly felt he had "something to say" when he composed. But it was his peculiar nature to do more than "say it" in tones. It was like him to reason brilliantly with himself and with his colleagues. He was justifying his intent without asking himself or anyone else "whether his products would please." The apples of Gershwin have been found sweeter by the consumer than the apples of Schoenberg.

How long the works of Schoenberg will endure in repertorial life

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, October 16, 1964 • "Music of America"
In Honor of The Brookline Library Music Association
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday, Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

remains to be seen. It is certain that he has enormously expedited the development of musical style in others, and that his influence will continue.

Few Germanic composers have failed to be at least touched by his liberating (rather than his arbitrary) ways. Outstanding are Alban Berg, who, unlike his teacher, never forfeited Romantic expression; Webern, who followed the "aphoristic" trend; Hindemith, who had his passing phase of twelve tonalism and emerged from it. Stravinsky has been enticed into it only in recent years. It is quite expectable that composers will adopt serialism only to the degree that suits them. Schoenberg himself freely altered his style to the purpose of a particular work, and even occasionally reverted to tonalism without any sense of renunciation or self-betrayal.

J. N. B.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Imported **NATURAL** *Domestic*

CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

MALBENS
— famous Swiss Grapillon —

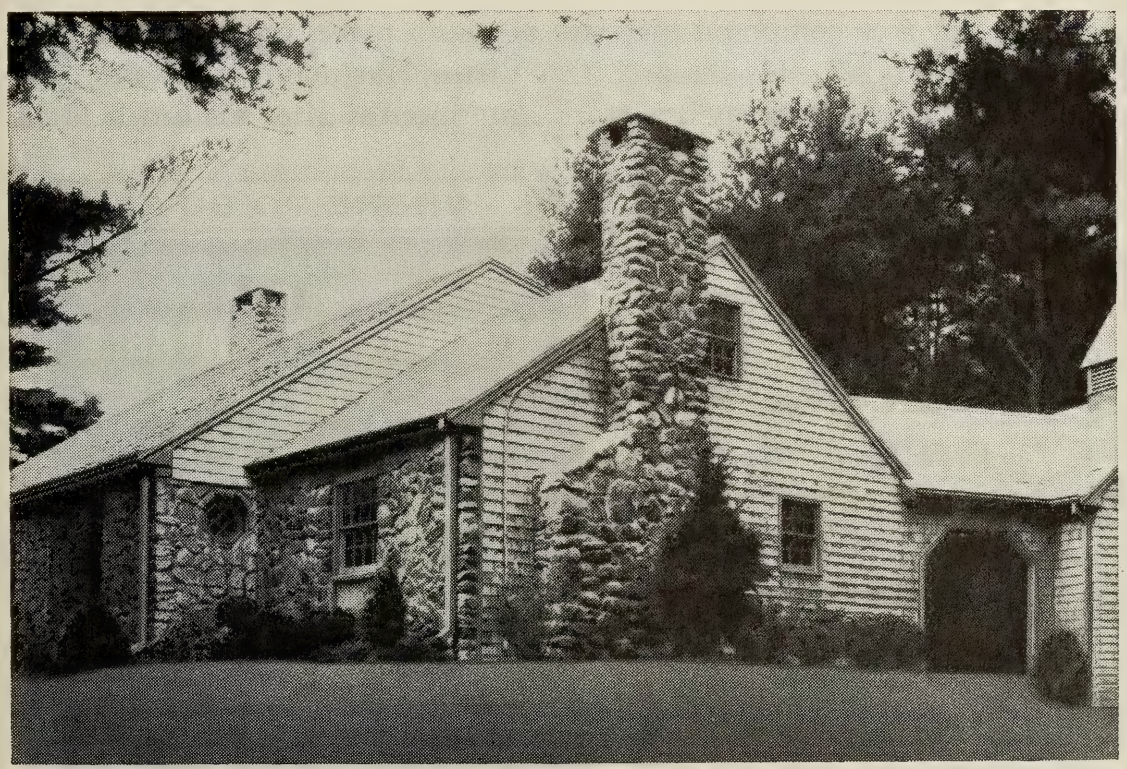
CO 6-1203
Free Delivery

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, October 19, 1922. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed December 1–2, 1961, when Ernest Ansermet conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work nine months after his death. It is

If you want to speak a new language— **speak to Berlitz first.**

WHERE TO BUY

The step beyond the turntable, the step beyond the changer...

AUTOMATIC TURNTABLE

GARRARD'S TYPE A

LABORATORY SERIES ®



This entirely new kind of record playing component combines a dynamically balanced tone arm, full size professional turntable, and world's finest automatic record changer in one unit. **$84.50**

Available in Boston area at:

Audio Lab., 16 Eliot St., Cambridge

Audionics, 171 Linden St., Wellesley

DeMambro Hi-Fi Center, 1093 Commonwealth Ave.

Lafayette Radio, 584 Commonwealth Ave.

Radio Shack, 730 Commonwealth Ave.

and other high fidelity dealers

GARRARD SALES CORP., PORT WASHINGTON, N. Y.



Recordings by the BOSTON SYMPHONY ORCHESTRA *under the direction of* ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory

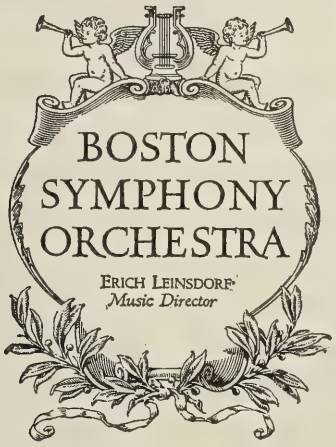
* Tushmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence*.

la maisonette
the little house
of many designers
115 newbury street
boston
invites you to see
a new fall
collection
of
Beautiful
Fashions

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The
Quality Leader

The Brown and White Fleet
Boston Cab
KEnmore 6-5010
Brighton Cab
STadium 2-2000
Brigham Cab
BEacon 2-5500
Cleveland Cab
ASpinwall 7-8700



FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Friends of the Boston Symphony Orchestra welcome you to this, the Eighty-fourth season. It will be a busy one with a total of 124 concerts scheduled. The Council of Friends will be active again throughout the season, and you will be hearing of their interesting events.

The support given to the Orchestra each year by the Friends and the Council is a significant factor in enabling the Boston Symphony Orchestra to maintain its pre-eminent position in the world of music. Membership in the Friends is accomplished simply by making a contribution to the Orchestra either by mail to the Friends Office, Symphony Hall or in person at the Friends Office in the Massachusetts Avenue lobby. The Friends of the Boston Symphony Orchestra look forward to your continued and generous support in the 1964–1965 season.

of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

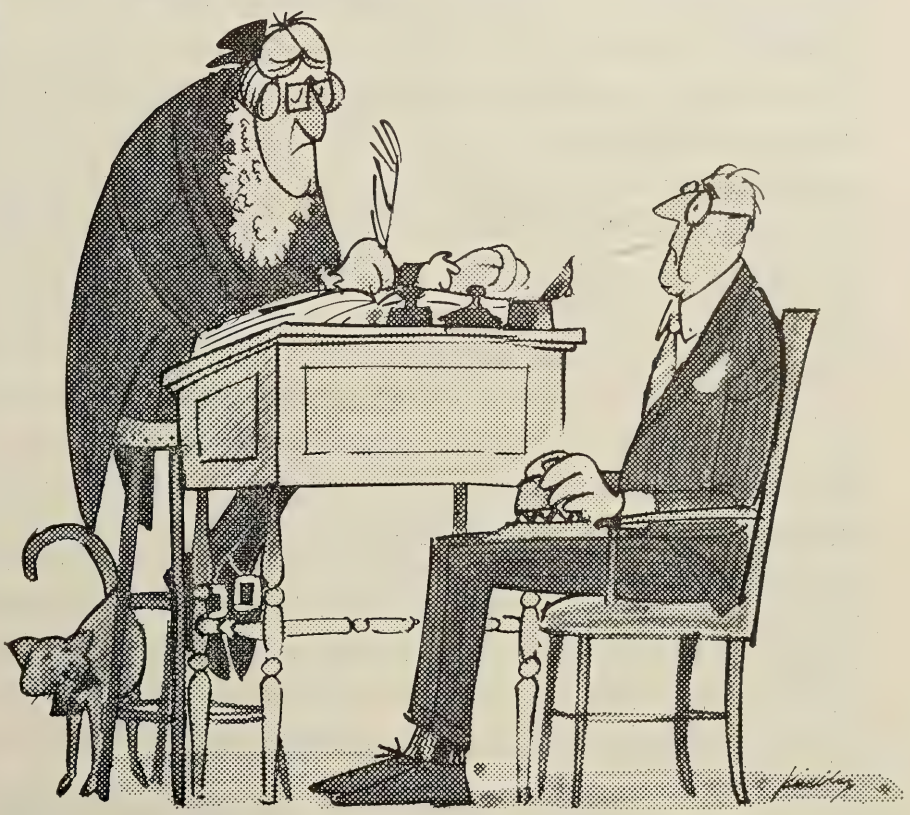








Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

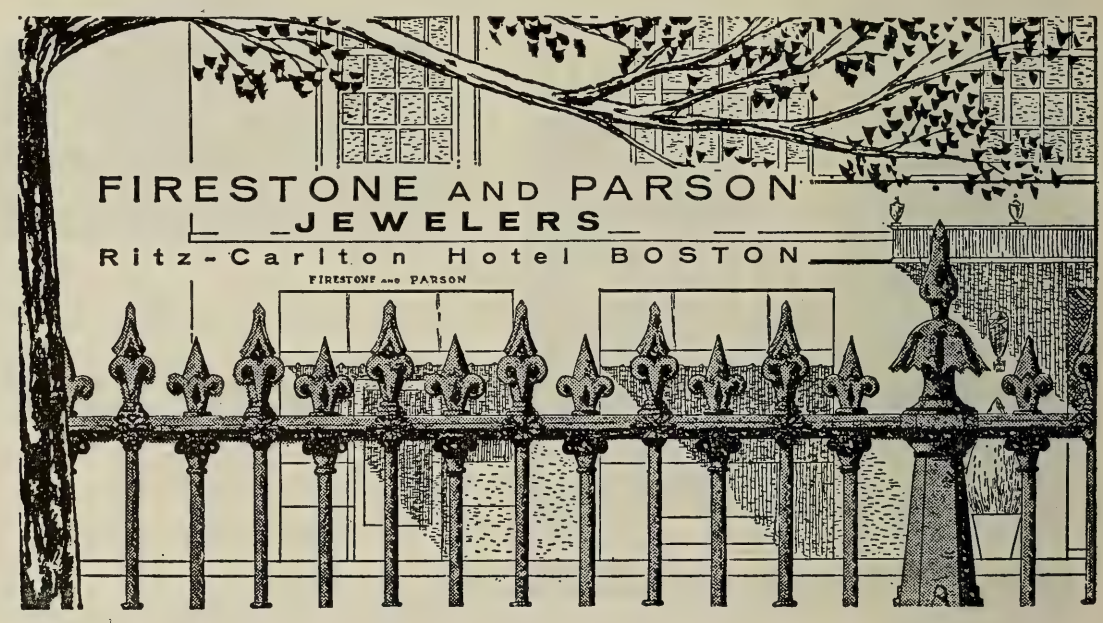
TOTAL ASSETS IN EXCESS OF $140 MILLION

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierzsko Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits



of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenberg and Schmuyle. This depiction, like "Bydlo," is identified with sketches. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from a watercolor drawing shown in the exhibition and listed as belonging to Moussorgsky. They were entitled "A rich Jew wearing a fur hat: Sandomierz," and "A poor Sandomierz Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

names of Goldenberg and Schmuyle. Riesemann calls this number "one of the most amusing caricatures in all music – the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you – you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

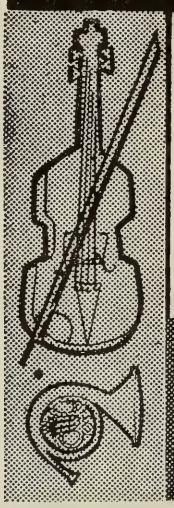
Limoges. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue,

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Our Excellent Dividend is Sweet Music for Savers!

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
4 1/4 % ANNUAL RATE
QUARTERLY DIVIDENDS COMPOUNDED 4 TIMES A YEAR
SAVE BY MAIL Postage Paid Both Ways
HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of porcelain teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

The Hut on Hens' Legs. The drawing is listed as "Baba Yaga's hut on hens' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

SUSAN WILLIAMS, *Pianist*
assisted by THE BOSTON STRING QUARTET
TUESDAY EVENING, OCTOBER 27 at 8:30 P.M. • JORDAN HALL

. . PROGRAM . .

Padre Antonio Soler Sonate en fa majeur
Rafael Anglès Aria en ré mineur
Mateo Ferrer Sonate en ré majeur
Mozart Sonata, K. 576
Brahms Two Intermezzi, *Op.* 117
Rhapsody in B minor
Debussy Les collines d'Anacapri
Nocturne
Bartók Sonatine

Charles Ives Three Protests
Two Piano Quintets
Largo Risoluto No. I
The Law of Diminishing Returns
Largo Risoluto No. II
A Shadow Made— a Silhouette
Beethoven Sonata, *Op.* 28

Tickets at Jordan Hall Box Office, 30 Gainsboro St., Boston 02115, at $3.00 and $1.50
Please enclose self-addressed stamped envelope.
Make checks payable to the Jordan Hall Box Office.
JOHANNA GIWOSKY
Concert Management
STEINWAY PIANO

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS, 1964–1965

SEPTEMBER		
25–26	Boston	(Fri.-Sat. I)
27	Boston	(Sun. a)
29	Boston	(Tues. A)
OCTOBER		
1	Boston	(Thurs. 1)
2–3	Boston	(Fri.-Sat. II)
9–10	Boston	(Fri.-Sat. III)
11	Providence	(Sun. 1)
13	Boston	("Cambridge" 1)
15	Boston	(Rehearsal 1)
16–17	Boston	(Fri.-Sat. IV)
21	New York	(Wed. 1)
22	Brooklyn	(1)
23	New York	(Fri. 1)
24	Newark	
25	Storrs	
30–31	Boston	(Fri.-Sat. V)
NOVEMBER		
1	New London	
3	Boston	(Tues. B)
5	Boston	(Thurs. 2)
6–7	Boston	(Fri.-Sat. VI)
10	Boston	("Cambridge" 2)
12	Boston	(Rehearsal 2)
13–14	Boston	(Fri.-Sat. VII)
15	Boston	(Sun. b)
17	Boston	(Tues. C)
20–21	Boston	(Fri.-Sat. VIII)
22	Providence	(Sun. 2)
25	Boston	(Wed. 1)
27–28	Boston	(Fri.-Sat. IX)
30	Washington	(1)
DECEMBER		
1	Washington	(2)
2	New York	(Wed. 2)
3	Brooklyn	(2)
4	New York	(Fri. 2)
5	New York	(Carnegie Hall 1)
8	Boston	(Tues. D)
11–12	Boston	(Fri.-Sat. X)
13	Providence	(Sun. 3)
15	Boston	("Cambridge" 3)
17	Boston	(Rehearsal 3)
18–19	Boston	(Fri.-Sat. XI)
20	Boston	(Sun. c)
22	Boston	(Tues. E)
JANUARY		
1–2	Boston	(Fri.-Sat. XII)
5	Boston	(Tues. F)
8–9	Boston	(Fri.-Sat. XIII)
10	Providence	(Sun. 4)
12	Boston	("Cambridge" 4)
JANUARY (*continued*)		
14	Boston	(Thurs. 3)
15–16	Boston	(Fri.-Sat. XIV)
19	New Haven	
20	New York	(Wed. 3)
21	Brooklyn	(3)
22	New York	(Fri. 3)
23	New York	(Carnegie Hall 2)
24	New York	(Carnegie Gala)
27	Boston	(Wed. 2)
28	Boston	(Thurs. 4)
29–30	Boston	(Fri.-Sat. XV)
FEBRUARY		
2	Boston	(Tues. G)
4	Boston	(Rehearsal 4)
5–6	Boston	(Fri.-Sat. XVI)
11	Boston	(Rehearsal 5)
12–13	Boston	(Fri.-Sat. XVII)
14	Boston	(Sun. d)
16	Boston	(Tues. H)
18	Boston	(Thurs. 5)
19–20	Boston	(Fri.-Sat. XVIII)
23	Northampton	
24	New York	(Wed. 4)
25	Brooklyn	(4)
26	New York	(Fri. 4)
27	New York	(Carnegie Hall 3)
28	Baltimore	
MARCH		
2	New Brunswick	
5–6	Boston	(Fri.-Sat. XIX)
7	Boston	(Sun. e)
9	Boston	(Tues. I)
11	Boston	(Thurs. 6)
12–13	Boston	(Fri.-Sat. XX)
16	Boston	("Cambridge" 5)
18	Boston	(Rehearsal 6)
19–20	Boston	(Fri.-Sat. XXI)
21	Providence	(Sun. 5)
25	Boston	(Rehearsal 7)
26–27	Boston	(Fri.-Sat. XXII)
30	Hartford	
31	New York	(Wed. 5)
APRIL		
1	Brooklyn	(5)
2	New York	(Fri. 5)
3	New York	(Carnegie Hall 4)
6	Springfield	
9–10	Boston	(Fri.-Sat. XXIII)
11	Boston	(Sun. f)
13	Boston	("Cambridge" 6)
14	Boston	(Wed. 3)
15	Boston	(Rehearsal 8)
16–17	Boston	(Fri.-Sat. XXIV)
20	Boston	(Tues. J)

episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

Boston 10, Mass.

51 Melcher Street :: Telephone: HAncock 6-5050

FUNERAL SERVICE

J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*

with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

"Say it with Flowers"

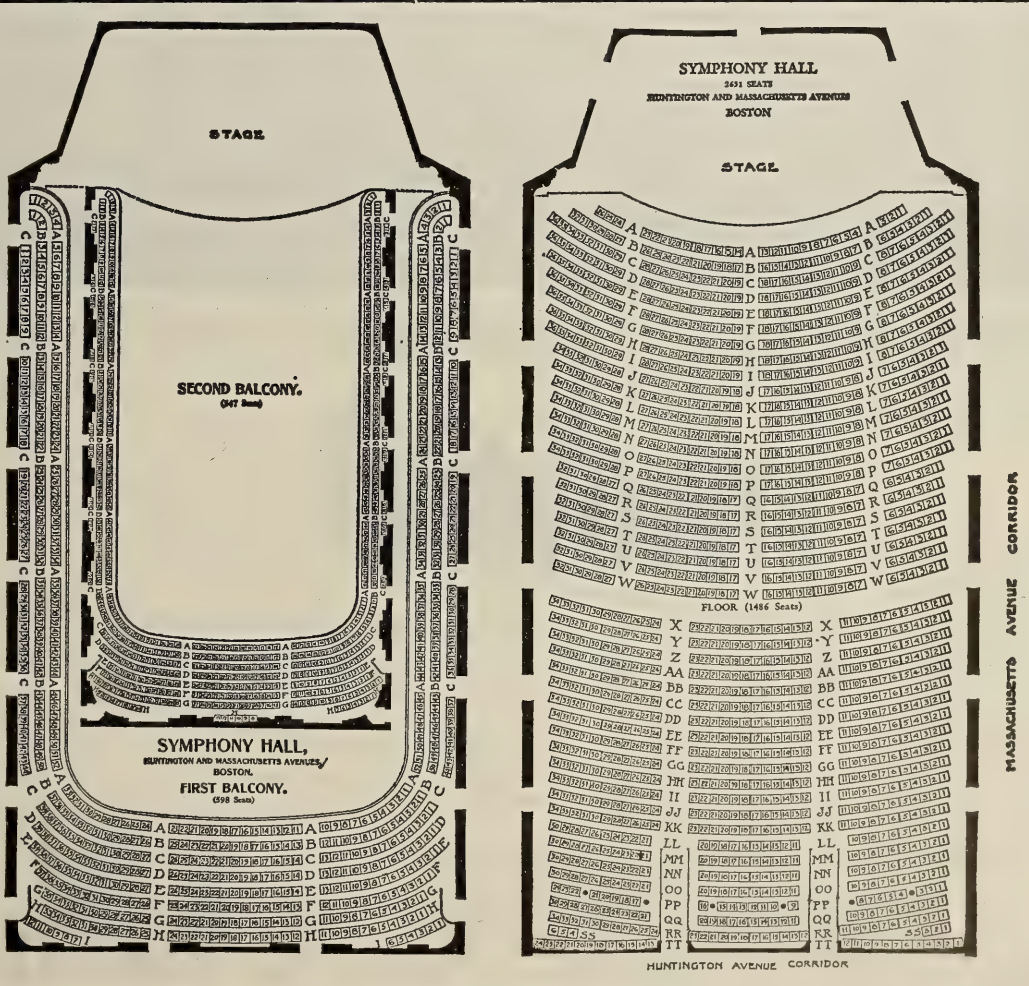
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.

KEnmore 6-2076 and 2077 opposite Symphony Hall





The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Fourth Program

FRIDAY AFTERNOON, October 16, *at* 2:00 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

Schumann . . . . . Overture to Byron's Manfred, *Op.* 115

Schönberg . . . . . Introduction and Song of the Wood-Dove from "Gurre-Lieder" (Part I)

Lili Chookasian, *Mezzo-Soprano*

(First performance in Boston)

Respighi . . . . . "Vetrate di Chiesa" ("Church Windows")
Four Impressions for Orchestra

I. La fuga in Egitto
II. San Michele Arcangelo
III. Il mattutino di Santa Chiara
IV. San Gregorio Magno

INTERMISSION

Menotti . . . . . "The Death of the Bishop of Brindisi," for Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra

The Bishop: George London, *Bass*

The Nun: Lili Chookasian, *Soprano*

Children's Chorus: Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, *Music Director*

The Townspeople: New England Conservatory Chorus
Lorna Cooke deVaron, *Director*

(First performance in Boston)

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 13; Feb. 3, 17; Mar. 10, 24

ENCORE SERIES: Jan. 14; Feb. 5, 19; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Fifth Program

(To follow a tour of New York, Brooklyn, Newark, Storrs, October 21–25)

FRIDAY AFTERNOON, October 30, *at* 2:00 *o'clock*

SATURDAY EVENING, October 31, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

Berlioz . . . . . Overture, "The Roman Carnival," *Op.* 9

Delius . . . . . "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"

Vaughan Williams . . . . . Symphony No. 6

I. Allegro
II. Moderato
III. Scherzo: Allegro vivace
IV. Epilogue

INTERMISSION

Sibelius . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.

DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE

PHILADELPHIA ORCHESTRA

Accepting Intermediate and Advanced Students • Coaching in Chamber Music

For information write
143 BEACONSFIELD ROAD, BROOKLINE

Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.

Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

SEATS NOW AT BOX-OFFICE

AARON RICHMOND *presents the*

LONDON SYMPHONY ORCHESTRA

GEORG SOLTI, *Conductor*

Diamond Jubilee World Tour under the gracious patronage of Her Majesty Queen Elizabeth II

THURSDAY EVENING, OCTOBER 22 • **SYMPHONY HALL**

Vaughan Williams, Overture "The Wasps"; *Handel–Harty,* Water Music;
Stravinsky, Symphony in Three Movements; *Brahms,* Symphony No. 1

BALDWIN PIANO

SUNDAY AFTERNOON, OCTOBER 25 at 3 • **SYMPHONY HALL**

BYRON JANIS

The Brilliant American Pianist

Haydn, E-flat major Sonata; *Schumann,* Andantino di Clara Wieck;
Chopin, B minor Sonata, Op. 58; *Ravel,* Sonatine;
Prokofiev, Fifteen Visions Fugitives, Toccata, Op. 11

STEINWAY PIANO

OPENING EVENTS IN THE 1964-'65

BOSTON UNIVERSITY

CELEBRITY SERIES

AARON RICHMOND, MANAGER

Symphony Hall • Jordan Hall • Music Hall

SUBSCRIPTION OFFICES: 535 BOYLSTON ST. (COPLEY SQ. at CLARENDON ST.)

7-EVENT SELECTIVE SERIES—$28 • $23

NOTE: SOME EVENTS NOT AVAILABLE IN ALL PRICE RANGES. PLEASE CIRCLE AN EIGHTH CHOICE AS ALTERNATE.

- ☐ **LONDON SYMPHONY ORCHESTRA, Georg Solti, Conductor** ..... Thurs. Eve., Oct. 22
- ☐ **BYRON JANIS—Brilliant Piano Virtuoso** ..... Sun. Aft., Oct. 25
- ☐ **LORIN HOLLANDER—20-year-old Keyboard Master** ..... Fri. Eve., Nov. 6
- ☐ **BUDAPEST STRING QUARTET (2 Different Programs with Peter Serkin, Pianist, assisting)** ..... ☐ Fri. Eve., Nov. 13 ☐ Sun. Aft., Nov. 15
- ☐ **MARIAN ANDERSON (Farewell Tour)** ..... Sun. Aft., Nov. 22
- ☐ **"POMP AND CEREMONY," Boston Garden, Massed Bands, Drums, Pipers and Dancers from Great Britain. Company of 100** ..... Fri. Eve., Nov. 27
- ☐ **RUDOLF SERKIN** ..... Fri. Eve., Dec. 4
- ☐ **HERMANN PREY, Famous German Lieder Singer** ..... Sun. Aft., Dec. 6
- ☐ **BALLET FOLKLORICO OF MEXICO. Company of 75** ..... Thurs. Eve., Jan. 14
- ☐ **BRANKO KRSMANOVICH CHORUS from Belgrade** ..... Sun. Aft., Jan. 31
  Yugoslavia's magnificent choral group of 80 in a diversified program including folksongs in gorgeous costumes.
- ☐ **JOSE LIMON & DANCE COMPANY** ..... **(Check Date)** ☐ Fri. Eve., Feb. 26 ☐ Sat. Mat., Feb. 27
- ☐ **NATHAN MILSTEIN, Eminent Violin Virtuoso** ..... Sun. Aft., Feb. 28
- ☐ **LEON FLEISHER, Distinguished Pianist** ..... Sun. Aft., Mar. 7
- ☐ **JULIAN BREAM, British Guitarist-Lutenist** ..... Sat. Eve., Mar. 13
- ☐ **VIENNA CHOIR BOYS (New Program)** ..... Sun. Aft., Mar. 14
- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Apr. 11

ONLY $33 FLOOR SEATS LEFT IN 6-EVENT SYMPHONY SERIES

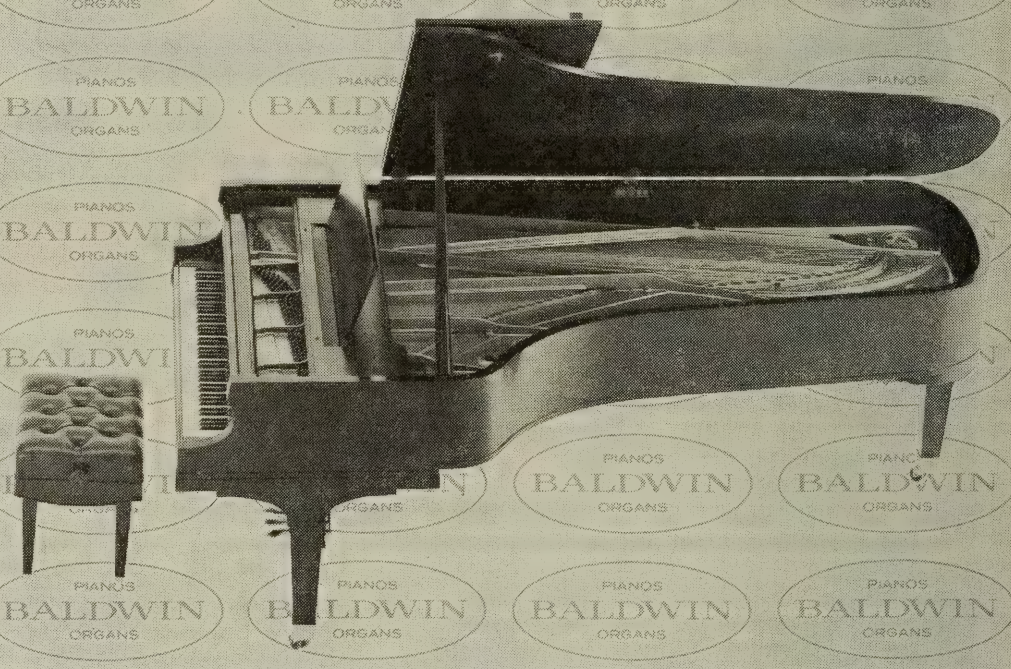
London Symphony Orchestra, Oct. 22 • Warsaw Philharmonic, Nov. 8
Berlin Philharmonic, Jan. 20 • Cleveland Orchestra, Feb. 10
Hague Philharmonic, Apr. 3 • BBC Symphony Orchestra, Apr. 25

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

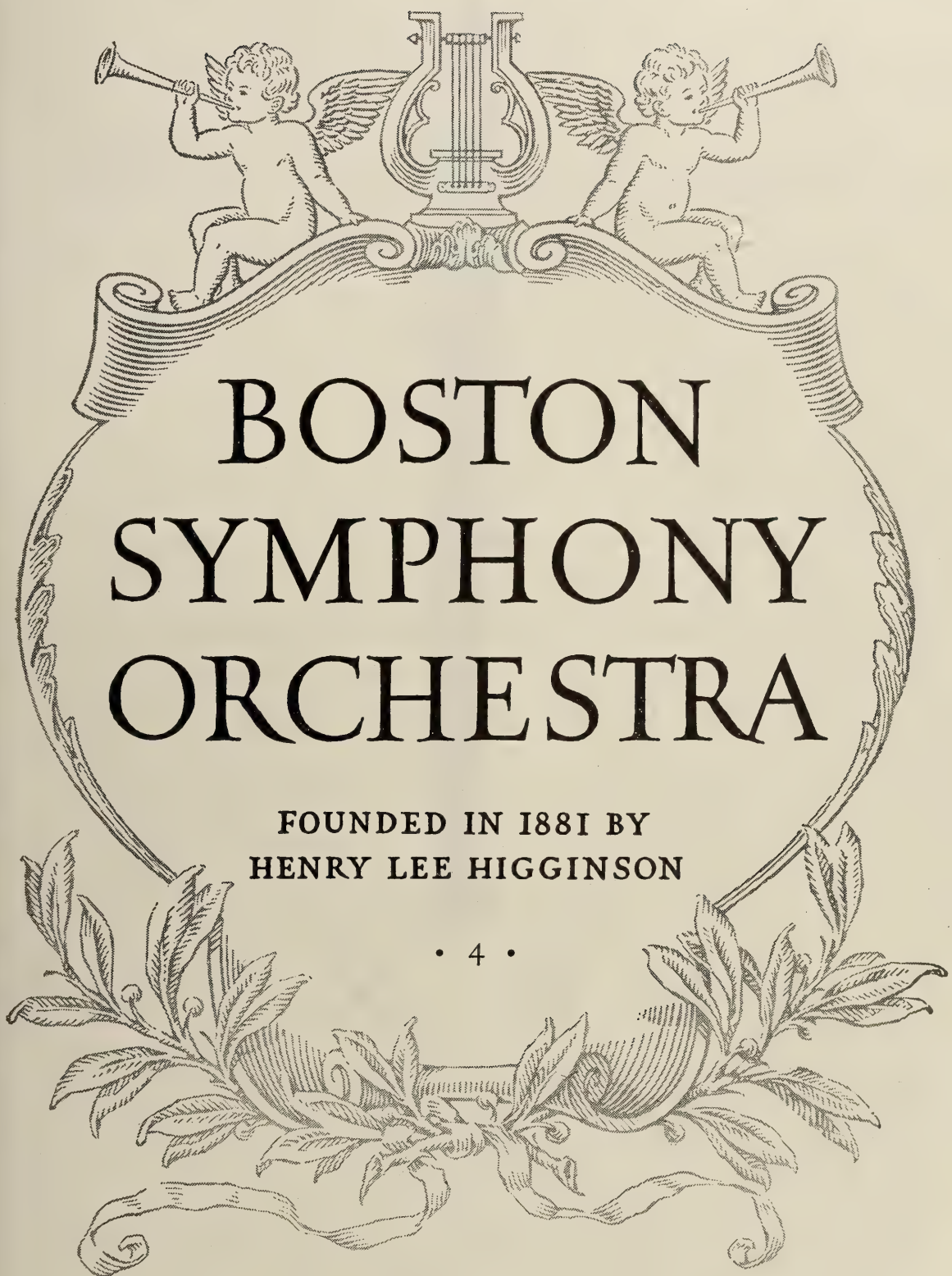
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

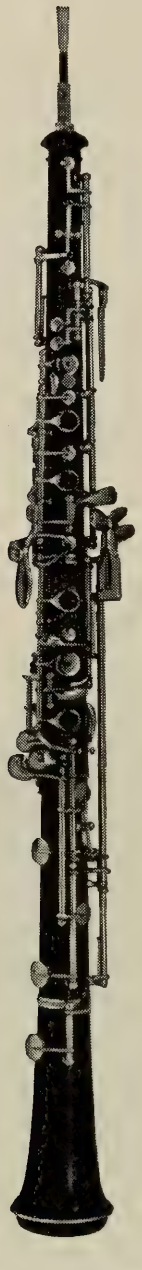


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• 4 •

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS LEWIS PERRY EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK, *Assistant Manager*
ROSARIO MAZZEO, *Orchestra Personnel Manager*
JAMES J. BROSNAHAN, *Business Administrator*

Assistant Administrators
SARAH M. HERING HARRY J. KRAUT

The Boston Symphony under Leinsdorf

Brahms' First Concerto is Van Cliburn's first recording with the Boston Symphony under Leinsdorf. Together they meet the challenge of this demanding score with a performance of passion and intensity. Hear also the newest album in the Prokofieff Series...the Violin Concerto No. 1 and the Piano Concerto No. 5 with Erick Friedman and Lorin Hollander as soloists. Both records in Dynagroove sound on RCA Victor Red Seal Albums.



RCA Victor

The most trusted name in sound



CONTENTS

Program (for this week) . . . 201
Program (October 30–31) . . . 251
Program (November 6–7) . . . 253

NOTES

Schumann (Overture to Byron's "Manfred") . . . 203
Schönberg (Interlude and Song of the Wood-Dove from "Gurre-Lieder") . . 206
Respighi ("Vetrate di Chiesa" ["Church Windows"]) . . 217

Menotti (The Death of the Bishop of Brindisi) . . . 220

LILI CHOOKASIAN

Lili Chookasian, who sang this part at the performance of Menotti's "Death of the Bishop of Brindisi" at Tanglewood last summer, was born in Chicago of Armenian parents. She has sung contralto and mezzo soprano parts in both oratorio and opera, the latter notably with the Metropolitan Opera Company since 1959, where she has appeared in *La Gioconda, The Masked Ball, The Flying Dutchman* and *Andrea Chenier.* She has sung at the Spoleto Festivals in the last two seasons.

GEORGE LONDON

George London, who is appearing for the first time with this Orchestra, is an American singer who spent his early years and had his musical education in Los Angeles. Having sung in operetta he went to Europe and sang with marked success at the Vienna State Opera in 1949 in *Aïda.* Since then he has sung principal parts in the opera houses of Europe such as Bayreuth, Salzburg, La Scala, Venice and Moscow. First appearing with the Metropolitan Opera Company in 1956, he has since taken leading parts with a regularity interrupted only by other engagements. It was in Menotti's opera, *The Last Savage,* that he took the title part at the Metropolitan Opera House last season.



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.
The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the towering turban

Ravishing ripples of rayon satin draping swept with a bow. Solid black or white; beige, blue or carnation combination. By Miss Carnegie $23

Millinery Salon — Second Floor
BOSTON — BELMONT
PEABODY — FRAMINGHAM

COMING PROGRAMS

Visiting New York and other cities with the Orchestra next week, Mr. Leinsdorf will conduct for the first time in New York on October 21 "The Death of the Bishop of Brindisi" by Menotti. On October 23 he will present the Excerpt from *"Die Gurre-Lieder."*

Sir John Barbirolli, who is to be the guest conductor for the concerts of the two weeks following, has been our guest on one previous occasion (in 1959). The Vaughan Williams Sixth Symphony, which was heard at these concerts in the year of its first performance (1948), has been conducted by Sir John Barbirolli in close association with the composer. Elgar's Second Symphony, which is to figure in the second program, has not been heard at these concerts since 1935.

At the seventh pair of concerts (November 13–14), Erich Leinsdorf will conduct the first performance of "Sculptures" by John Huggler, who is the composer-in-residence with this Orchestra in the present season. A feature of the eighth program (November 20–21) will be the first performance by this Orchestra of the Sixth Symphony of Gustav Mahler. Van Cliburn will be the soloist in that program. Soloist at the concerts of November 27–28 will be Leonid Kogan, playing Shostakovitch's Violin Concerto. Leontyne Price will be the soloist on December 11–12.

JOHN J. ENNEKING

The exhibition which begins this week in the Gallery will be devoted to the paintings of John J. Enneking. This artist was highly regarded in the early years of this century, having died in 1916, and there is now a distinct revival of interest in his landscapes. Born in Minster, Ohio in 1840, he fought in the Civil War and later studied in Europe, especially Paris, under Léon Bonnat and Daubigny. Returning to this country, he spent the greater part of his life in Boston, and it was here that his talents found full expression.

Robert C. Vose of the Vose Galleries, who has been instrumental in arranging this exhibition, writes about the artist: "The Vose Galleries are happy to have the opportunity to present an important and comprehensive exhibition of John J. Enneking's work representing the entire

span of his career as he takes his rightful place again among the top-ranking landscapists of New England.

"One of the strange characteristics of the art world is the period of decline in public interest through which most painters' reputations pass following the closing of their careers. This temporary dip in popularity affects many of the world's most successful artists.

BOSTON SYMPHONY CHAMBER PLAYERS

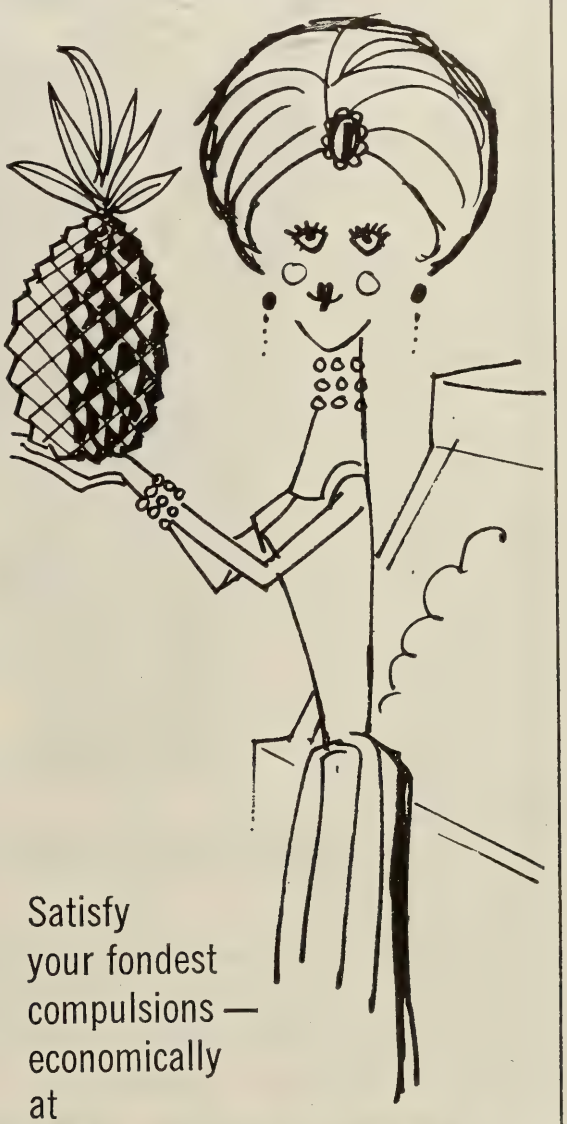
The Boston Symphony Orchestra has formed its first players into the Boston Symphony Chamber Players to present public concerts of chamber music. With the announcement of the creation of the Chamber Players Erich Leinsdorf, who will also serve as Music Director of the new ensemble, said, "The Boston Symphony Orchestra is fortunate to have among its members a number of splendid chamber music players, to whom the cultivation of this most refined music is an artistic necessity. As Music Director of the Boston Symphony Orchestra I rejoice that we can give to the public, as well as to the players, the most complete 'coverage' of music."

The Boston Symphony Orchestra is the only major symphony orchestra in this country to sponsor such an activity for its solo players. The repertoire for the Boston Symphony Chamber Players will include chamber music written for strings, winds, and brasses as well as string trios, quartets, and wind quintets. With the variety of instrumentation available among the first players of the Boston Symphony, the Chamber Players will be drawing from the broadest range of the chamber music repertoire from the pre-Baroque to Contemporary periods.

In addition to their public concerts the Boston Symphony Chamber Players will also be heard on RCA Victor Red Seal recordings.

For the announcement of the newly organized chamber music concerts by principals of the Boston Symphony Orchestra see page 237.

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?



Satisfy
your fondest
compulsions —
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

ILLUSTRATION BY ISADORE SELTZER



"You called for an orchestra?"

If it's music you have in mind, you'd do better hiring one short-winded tuba player. Our symphonic friend here can't play any of the instruments very well. Virtuosity takes years of devotion to one instrument. Same rule applies to investment management. That's why every one of our investment analysts concentrates in a selected area. Like chemicals. Or metals. Or electronics. And our analysts travel all over the country, visiting plants and offices to gather first-hand information. No wonder so many people confidently leave management of their investments to us. Why not stop in soon at Number One Federal Street and talk things over. Meanwhile, send for a free copy of "Managing Your Money."

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Fourth Program

FRIDAY AFTERNOON, October 16, *at* 2:00 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

Schumann . . . . . Overture to Byron's Manfred, *Op.* 115

Schönberg . . . . . Introduction and Song of the Wood-Dove from "Gurre-Lieder" (Part I)

Lili Chookasian, *Mezzo-Soprano*

(First performance in Boston)

Respighi . . . . . "Vetrate di Chiesa" ("Church Windows") Four Impressions for Orchestra

I. La fuga in Egitto
II. San Michele Arcangelo
III. Il mattutino di Santa Chiara
IV. San Gregorio Magno

INTERMISSION

Menotti . . . . . "The Death of the Bishop of Brindisi," for Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra

The Bishop: George London, *Bass*

The Nun: Lili Chookasian, *Soprano*

Children's Chorus: Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, *Music Director*

The Townspeople: New England Conservatory Chorus Lorna Cooke deVaron, *Director*

(First performance in Boston)

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
highlights the incoming
social season with a
sophisticated selection of
charmers for day or
evening. Do come visit
our Misses' Shops,
three stores.
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

OVERTURE TO BYRON'S "MANFRED," *Op.* 115

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848. The Overture, completed on November 4 at Dresden, had its first concert performance at the *Gewandhaus* in Leipzig, March 14, 1852, as part of a "Schumann evening," when Robert conducted from the manuscript. The first performance of the complete music — a stage production — was given at Weimar under the direction of Franz Liszt, June 13, 1852. The Overture was last performed by the Boston Symphony Orchestra February 13–14, 1959.

The Overture calls for the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and strings.

DOES anybody read *Manfred* or for that matter *Childe Harold* today?" wrote Philip Hale as long ago as 1899 (*Boston Journal,* April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?"

We shall refrain from inquiring how many people read *Manfred* these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its

Not to be Missed

the Fall and Winter Collection

of

dresses - suits - costumes

sportswear - accessories

at

Hurwitch Bros.

TWENTY NEWBURY STREET



News! double breasted black!

Enthusiastic fashion reports streaming in have a one-track mind—black, black, black! When buttoned up in a double breasted manner you have an unbeatable combination. Shown is an arrow-narrow, grosgrain Originala.

$235

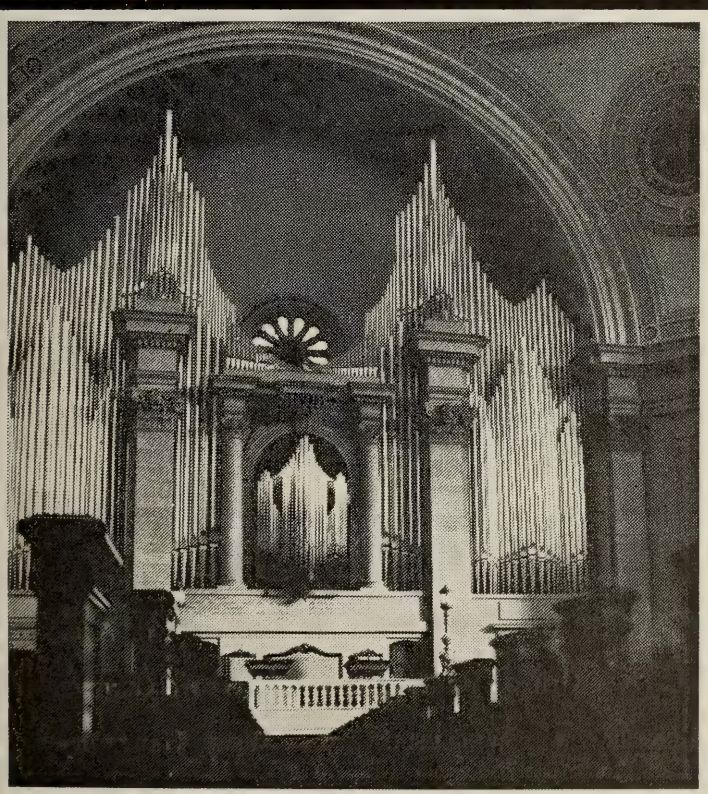
Filene's French Shops, Boston

Filene's French Shops Boston

frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in *Manfred,* as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in *Manfred,* in the Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:

"Ay,

Thou wingèd and cloud-cleaving minister,
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me — I should be
Thy prey, and gorge thine eaglets; thou art gone
Where the eye cannot follow thee; but thine
Yet pierces downward, onward, or above,
With a pervading vision. — Beautiful!
How beautiful is all this visible world!
How glorious in its action and itself;
But we, who name ourselves its sovereigns, we,
Half dust, half deity, alike unfit
To sink or soar, with our mix'd essence make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will
Till our mortality predominates,
And all men are — what they name not to themselves
And trust not to each other."



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)

INTERLUDE AND SONG OF THE WOOD-DOVE FROM "GURRE-LIEDER"

By ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874; died in Los Angeles, July 13, 1951

First sketched in 1900, completed in 1911, published in 1912, Schönberg's *Gurre-Lieder* was first performed in its full orchestral version in Vienna on February 23, 1913, under the direction of Franz Schreker.

The text is based on nineteen poems of legendary medieval Denmark by Jens Peter Jacobsen of that country. It was translated into German for Schönberg's use by Robert Franz Arnold.

The original orchestration is enormous. It calls for 8 flutes, 5 oboes (including 2 English horns), 7 clarinets, 5 bassoons, 10 horns (including 4 Wagner tubas), 7 trumpets, 7 trombones and tuba, 6 timpani, 4 harps and celesta, 10 percussion instruments, 20 first and 20 second violins (each section divided into 10 parts), 16 violas and 16 cellos (each section divided into 8 parts), 12 double basses. There are three four-part men's choruses, an eight-part mixed chorus and six soloists. Erwin Stein has reduced this orchestra for the "Song of the Wood-Dove." Mr. Leinsdorf, increasing the length of the orchestral portion preceding the aria, has made his own reduction. He will use 2 flutes, 2 piccolos, 2 oboes, 2 English horns, 7 clarinets (including 2 bass and 2 E-flat clarinets), 3 bassoons and contra bassoon, 6 horns, 5 trumpets (including bass trumpet), 4 trombones and tuba, timpani, snare drum, bass drum, cymbals, tam-tam and strings.

ARNOLD SCHÖNBERG was twenty-five years old when in March, 1900, he began to compose his cantata on songs from the Danish, based upon a medieval tale of the castle of Gurre. At that time he was an

The Best in the World from all over the World

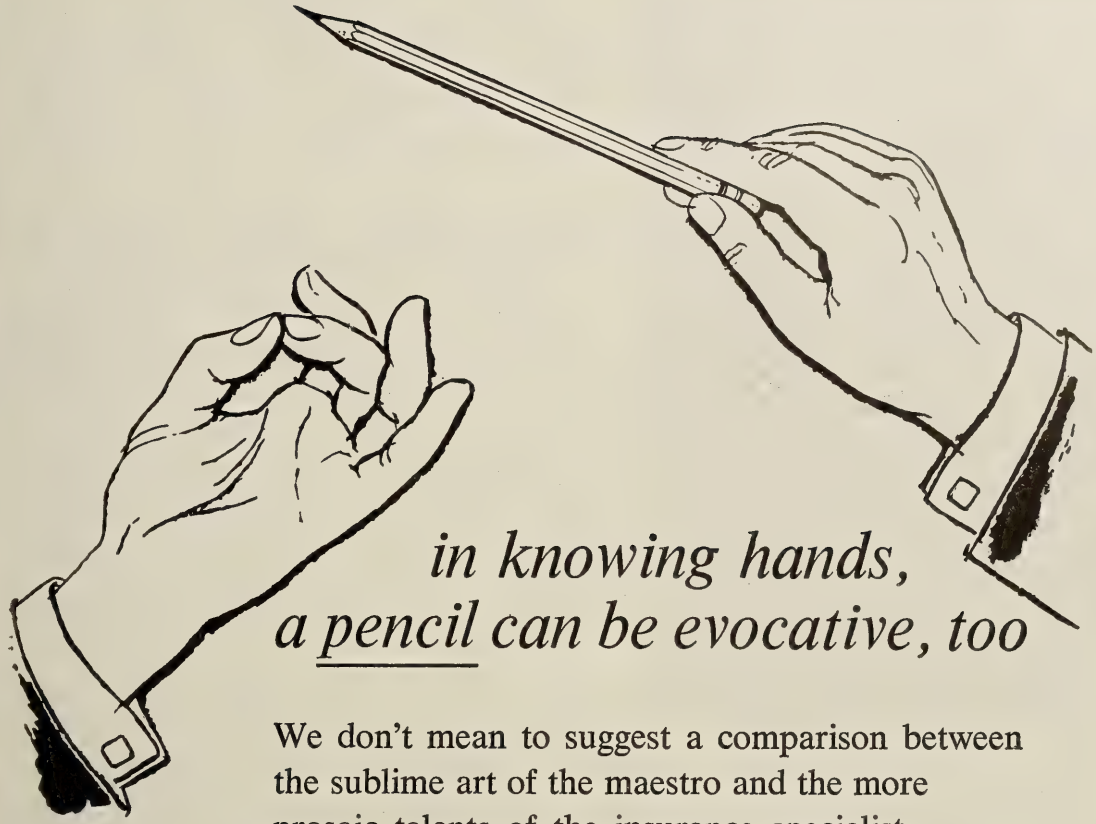
FRENCH GAUFRETTES
ALEXANDRIA GRAPES
INDIA POPPADUMS
SLICED MANGOES
SHAD ROE
BEARNAISE SAUCE

S. S. PIERCE CO.

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.

BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE

NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

unknown student in Vienna, an ardent enthusiast of the Romantic past, and a worshiper of the music of Richard Wagner. He knew the music of Strauss and Mahler, but had not yet met the latter composer. His *Gurre-Lieder,* when it was to become known, would reveal an attempt further to increase the high emotional voltage of the century which had passed.

The work was long for music on a continuous subject of symphonic character. It exceeded even the most that Mahler had required or would require in the number of orchestral and choral forces. The score has been compared to that of *Tristan und Isolde,* but its critics have admitted a new mood and character, a freshness in the chromatic treatment which was already peculiarly Schönberg. As René Liebowitz put it in his contribution to a recent recording, "A saturation point is reached which may be considered as a synthesis of the past." But the score, which brings the past into a sort of voluminous peak, also contains many germs of a dawning century. It is a forecast of a Schönberg to come.

Schönberg's concept actually grew from modest beginnings, for he first intended a song cycle with piano accompaniment. Eleven years would pass before he would put his signature on the complete score. During those years there would take place an orchestral elaboration. The change did not apply for the most part to the actual nota-

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

● IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Georges Edmond Moleux

If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

tion, for according to a letter from Schönberg to his pupil Alban Berg: "In March of 1900 I composed the First and Second Parts and many sections of the Third Part. Thereupon, a long interruption, occupied with orchestrations of operettas." Schönberg continued to be interrupted by the need of such bread-winning hack work. The obscure but persistent dreamer nevertheless finished the greater part of the orchestration in sketch form by 1903. At this point he laid the whole aside until 1910. The completion in this year and the next gave him some difficulty, for his principles of orchestral handling, as here applied mostly to the Third Part, had considerably changed. A good deal of the score, so he wrote to Berg, "has remained the way it was. I would never have recaptured the style and [if I had] even a half-trained musician would have found the four or five corrected passages without difficulty. These corrections gave me more trouble than the whole composition."

This last remark is not hard to understand when we examine what had been taking place meanwhile in Schönberg's music. *Verklärte Nacht* (1899) and *Pelleas und Melisande* (1903), the first two string quartets (1905 and 1908) are understandable as in a similar vein, but the Chamber Symphony (1906), the Five Orchestral Pieces (1909), the opera *Erwartung* (1909) show a Schönberg very different indeed from the super-charged, expansive, opulent composer of the *Gurre-Lieder*.



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Schönberg had now become familiar to many as a public nuisance, an impudent radical derided in the press and in very audible demonstrations when in Vienna his music was attempted.

This was the public which was suddenly subjected to a Schönberg whose existence they had not suspected — a Schönberg richly appareled, drenched in sentiment, ultra-Romantic. The *Gurre-Lieder* was greeted with enthusiasm. The composer who had beheld his music blindly assaulted by these same people was naturally annoyed to see them applaud music he had as fully outgrown as if it had been written by a stranger. They lept to their feet at the overwhelming final chorus, "Behold the Sun," and remained standing to shout for the composer at the end. Schönberg at last made a perfunctory bow and retreated. The *Gurre-Lieder* made the rounds of European and American concert halls, restricted only by the unreasonable performing requirements. The composer admitted a certain affection for it. After all, to whatever extent his aims had changed, one's youth in such fulsome expression as this could never be quite lost in the later man.

• •

Ernest Newman protested after the London performance about those

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



who found the style of the music too close to that of *Tristan und Isolde:* "The average hearer was conscious only of the surging waves of tone in the orchestra; and as these waves are now and again obviously those that beat about Isolde's ship or Tristan's battlements, he very naturally assumed the greater part of the music to be second hand Wagner. The frequent Wagnerisms of the music, of course, cannot be denied; all I am urging is that interwrought into the post-Wagnerian tissue is a very remarkable young man (he was about twenty-six at the time) named Arnold Schönberg, and that criticism of the *Gurrelieder* that insists only on the work's debt to Wagner is the shallowest and most ill-formed small talk imaginable." It should be remarked that the second and third parts, which are no longer a *"Liebestod"* of the two lovers, cease to resemble *Tristan.*

The subject of the *Gurre-Lieder* appealed to Schönberg as surely as *Verklärte Nacht* appealed to him, as *Tristan und Isolde* had appealed to Wagner. In each case it was the tragedy of an exalted love forbidden by circumstance but glorified by a rapture oblivious to every obstacle, which could transcend death.

The tale is traditional, and is based not too identifiably on historical record. It concerns King Waldemar IV of Denmark who reigned from 1157 to 1182. This King was bound by a marriage of state to Sofie (or



The Women's Educational and Industrial Union
combines a club program with services and specialty shops
264 Boylston Street, Boston *(opposite the Public Garden)*, KE 6-5651
You will be welcome as a Member and your patronage
will help support vital services to women
Dues: Annual $5.00 Contributing $10.00 Life $100.00

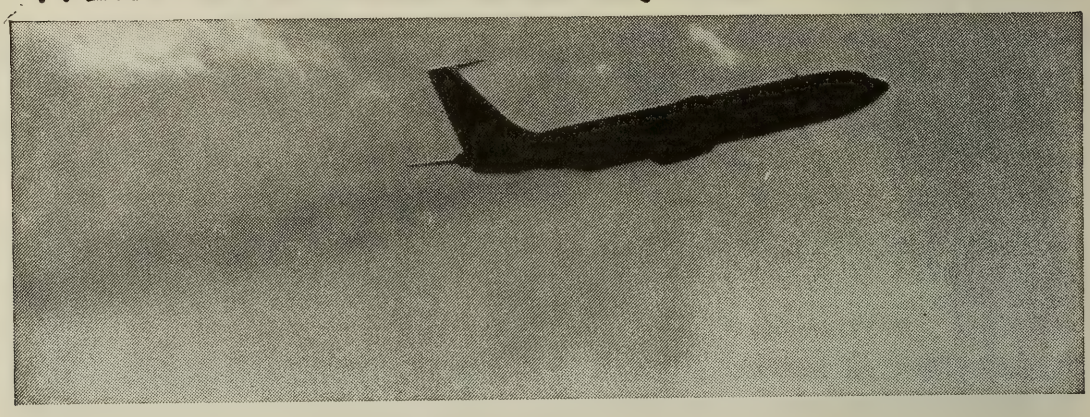


Helvig), of royal origin. The King on one of his journeys encountered and fell deeply in love with the beautiful girl, Tove (or Tovelille in the diminutive form of the name). She became his mistress and he built for her the castle of Gurre on the northern tip of Zealand.* The Queen became furiously jealous and had Tove put to death.

The grief of Waldemar was terrible to behold. He cried out with fearful blasphemies which "provoked divine punishment." He was condemned "after death to hunt nightly from dusk to dawn, galloping with his spectral henchmen in a wild chase across the stormy heavens." But Waldemar's love was stronger than death. "All nature spoke to him of Tove, and each morning when the grisly horrors of the nocturnal chase were past, he found Tove in the reawakening of the beauty of the world." This part of the tale is the subject of the second and third sections of the *Gurre-Lieder.* The first section begins with verses in praise of nature by Waldemar and Tove, and these verses develop into an impassioned love duet in alternate verses. After the last line of Waldemar, *"du wunderliche Tove,"* there is a considerable portion of continuing love music for the orchestra, and this orchestral part is included in the present performance. It is followed by the "Song of

* The ruins of Gurre may still be seen. They are a few miles from the ruins of Hamlet's castle Elsinore.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

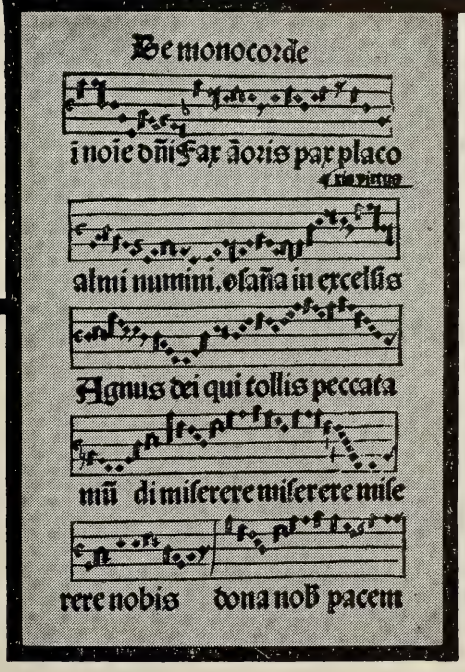
World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première

PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

the Wood-Dove," actually a scena to a prose text in which the Wood-dove gives the tragic news of Tove's death. This ends the first part of the score.

VOICE OF THE WOOD-DOVE:

Wood-doves of Gurre! I bring sad tidings from afar to this island! Come! Listen! Tove is dead! Night has closed her eyes, her eyes which were as day for her King! Her heart is still, but the King's heart beats wildly, dead and yet wild! He is like a boat on the waves which no one is on shore to receive, which lacks a helmsman. He lies dead, tangled in seaweed. There is no one to show him the way. The thoughts of Waldemar and Tove were like two streams, side by side. Whither now Tove's thoughts? The King's wandered, seeking to mingle with hers, but in vain. I flew far, I sought and I found heavy sorrow! Henning confirmed it.* The night was dark, a single torch lighted their course as they passed. The Queen held it from the high rampart, her thoughts filled with vengeance. Tears which she could not restrain shone in her eyes. I flew. I flew far, I sought and I found heavy sorrow! I saw the King with the funeral procession, dressed in peasant garb. His battle horse which had often galloped to war was by the bier. The King's eyes stared wildly, as if seeking hers. His heart listened for a single word. Henning spoke to him but he did not hear. The King opens Tove's bier still straining for a word. Tove is silent. I flew far, I sought and I found heavy sorrow! A monk was about to toll the bell for evensong. He saw the bier and the pealing bell carried the message of death. I flew far, I sought and I found heavy sorrow! It was Helvig's dread falcon who destroyed the dove of Gurre!

* Tove's sister.

LIED DER WALDTAUBE:

Tauben von Gurre! Sorge quält mich, vom Weg über die Insel her! Kommet! Lauschet! Tot ist Tove! Nacht auf ihrem Auge, das der Tag des Königs war! Still ist ihr Herz, doch des Königs Herz schlägt wild, tot und doch wild! Seltsam gleichend einem Boot auf der Woge, wenn der, zu dess Empfang die Planken huldigend sich gekrümmt, des Schiffes Steurer — tot liegt, verstrickt in der Tiefe Tang. — Keiner bringst ihnen Botschaft, unwegsam der Weg. Wie zwei Ströme waren ihre Gedanken. Ströme gleitend Seit an Seite. Wo strömen nun Toves Gedanken? Die des Königs winden sich seltsam dahin, suchen nach denen Toves, finden sie nicht. Weit flog ich, Klage sucht' ich, fand gar viel! Den Sarg sah ich auf Königs Schultern, Henning stützt' ihn; finster war die Nacht, eine einzige Fackel brannte am Weg; die Königin hielt sie, hoch auf dem Söller, rachebegiergen Sinns. Thränen, die sie nicht wienen wollte, funkelten im Auge. Weit flog ich, Klage sucht' ich, fand gar viel! Den König sah ich, mit dem Sarge fuhr er, im Bauernwamms. Sein Streitross, das oft zum Sieg ihn getragen, zog den Sarg. Wild starrte des Königs Auge, suchte nach einem Blick! Seltsam lauschte des Königs Herz nach einem Wort. Henning sprach zum König, aber noch immer suchte er Wort und Blick. Der König öffnet Toves Sarg, starrt und lauscht mit bebenden Lippen, Tove ist stumm. Weit flog ich, Klage sucht' ich, fand gar viel! Wollt' ein Mönch am Seile ziehn, Abendsegen läuten; doch er sah den Wagenlenker und vernahm die Trauerbotschaft:

Sonne sank, indess die Glocke Grabgeläute tönte.

Weit flog ich, Klage sucht' ich, und den Tod! Helwigs Falke wars, der grausam Gurres Taube zerriss!

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

"VETRATE DI CHIESA" ("CHURCH WINDOWS"), FOUR IMPRESSIONS FOR ORCHESTRA

By OTTORINO RESPIGHI

Born in Bologna, Italy, July 9, 1879; died in Rome, April 18, 1936

This work was composed in 1927 and had its first performance by the Boston Symphony Orchestra on February 25 of that year.

The following instruments are called for: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets (and solo trumpet off-stage), 3 trombones and tuba, timpani, bass drum, cymbals, 4 tam-tams, bell in C, celesta, harp, piano, organ and strings.

THE following description of the score was furnished for the first performance by the composer, who was present, having conducted this Orchestra as guest in the previous week. He explained that his "preludes" were suggested by the sight of stained glass windows seen in various churches in Italy.

I. *The Flight into Egypt.* A tonal representation of the little caravan on a starry night carrying the Treasure of the World.

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Have you tried the Palacsintas *on our special after-theatre pancake menu?"*

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300
Toll Free — Boston Area 235-6338

II. *The Archangel Michael.* Michael, with flaming sword in hand, drives from heaven the rebellious angels.

III. *The Matin of Santa Chiara.* It is told in the "Fioretti di S. Francesco" how Saint Claire, being gravely sick, and lamenting that she could not attend the matin at the church at Portiuncula, was transported miraculously so that she could take part in the service.*

IV. *St. Gregory the Great,* clothed in pontifical vestments, blesses the throng; he is represented in all his splendor at ceremonial services of the Church.

* Philip Hale has provided the following note about this Saint:
Saint Clare, the founder of the order of Poor Clares, was born of a noble family at Assisi in 1191. Through the influence of St. Francis she gave up her wealth and founded her order, the Franciscan order for women in 1212. The nuns observed the strictest Benedictine rules. In 1265 Urban IV mitigated these rules, but some continued to observe them and were called Urbanists. She died in 1253. Two years afterwards she was canonized by Pope Alexander IV. In the Church of San Damiano, into which women are not allowed to enter, is the ivory pyx in which Saint Claire carried the sacrament and thus discomfited the invading Saracens. See Pierné's "Paysages Franciscains" for orchestra, No. 1, "In the Garden of Saint Claire—Convent of San Damiano" (composed in 1918).



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN
241 St. Botolph Street • Boston



Provides for the handicapped child:

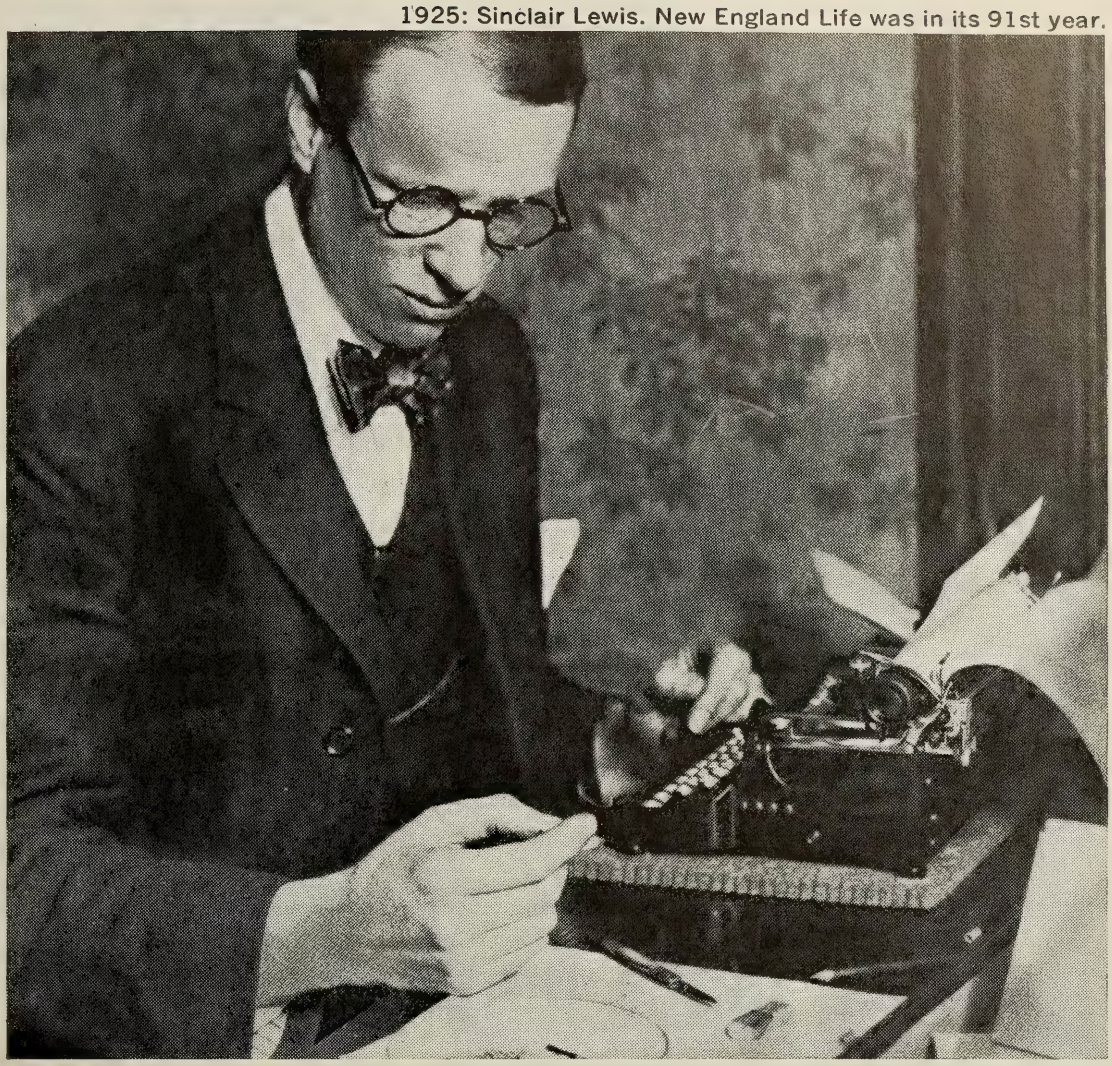
A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting
Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

THE DEATH OF THE BISHOP OF BRINDISI

By GIAN CARLO MENOTTI

Born in Cadegliano, Italy, July 7, 1911

This cantata was composed for the Cincinnati Musical Festival Association and was first performed at the May Festival in Cincinnati on May 18, 1963. It was performed at the Berkshire Festival last season in Tanglewood on August 8, when the soloists were Lili Chookasian and Justino Diaz. The Festival Chorus was joined by a Children's Chorus drawn from seven summer camps.

The following instruments are called for: 3 flutes, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 pianos, harp, cymbals (struck), bass drum, military drum, gong, triangle, xylophone, bells and strings.

"Ne pleurons plus.
Un jour, touché de nos voeux,
Monseigneur Dieu
Nous rendra notre Jésus."

— L'hymne de la croisade.
d'après Alfred des Essarts.

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

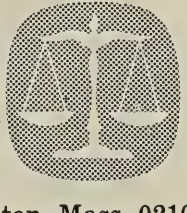
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

THIS hymn is supposed to have been sung by the thousands of children in France who were inspired by zeal to liberate the Holy Land and migrated to Marseilles, unescorted and unarmed. Simultaneously and independently, there arose a Children's Crusade in Germany. The year was 1212, the number, according to the Encyclopedia Britannica, 20,000. "About that time," the chroniclers of the Crusades tell us, "many children, without leader and without guidance, did fly in a religious ecstasy from our towns and from our cities, making for the lands beyond the seas, To Jerusalem, in search of the Holy Land. . . . They carried staves and satchels, and crosses were embroidered on their garments . . . and many of them came from beyond Cologne. They travelled to Genoa and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters. . . . And to those who asked of such of the children as were saved the reason of their journey, these replied: 'We do not know.'" The year was 1212, before the Fifth Crusade. "It is difficult to understand," wrote Adolf Waas in a paragraph quoted in the score from his

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

History of the Crusades (1956) "that grown-ups shared in this belief and assisted in the departure of the children. But if we take into consideration the almost trance-like enthusiasm of the Crusaders and their faith in the direct and miraculous help of God and His angels in the God-willed struggle, the Children's Crusades are more understandable. In 1212, an approximately ten-year-old boy named Nicholas began recruiting for such a Crusade in Germany. He was convinced that he was called upon by God and that he would lead his band without being touched by the water straight through the sea to Jerusalem. Through the help of adults who were impressed by the enthusiastic faith of the children, they managed to cross the Alps and enter Italy, although with great difficulty and heavy losses. In Italy the marchers began to disperse, as many could go no further. The rest reached Brindisi, where the Bishop tried to prevent their sailing. Those of the children who left on board various ships were captured by pirates and sold as slaves



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Luncheon • Dinner • Late Supper

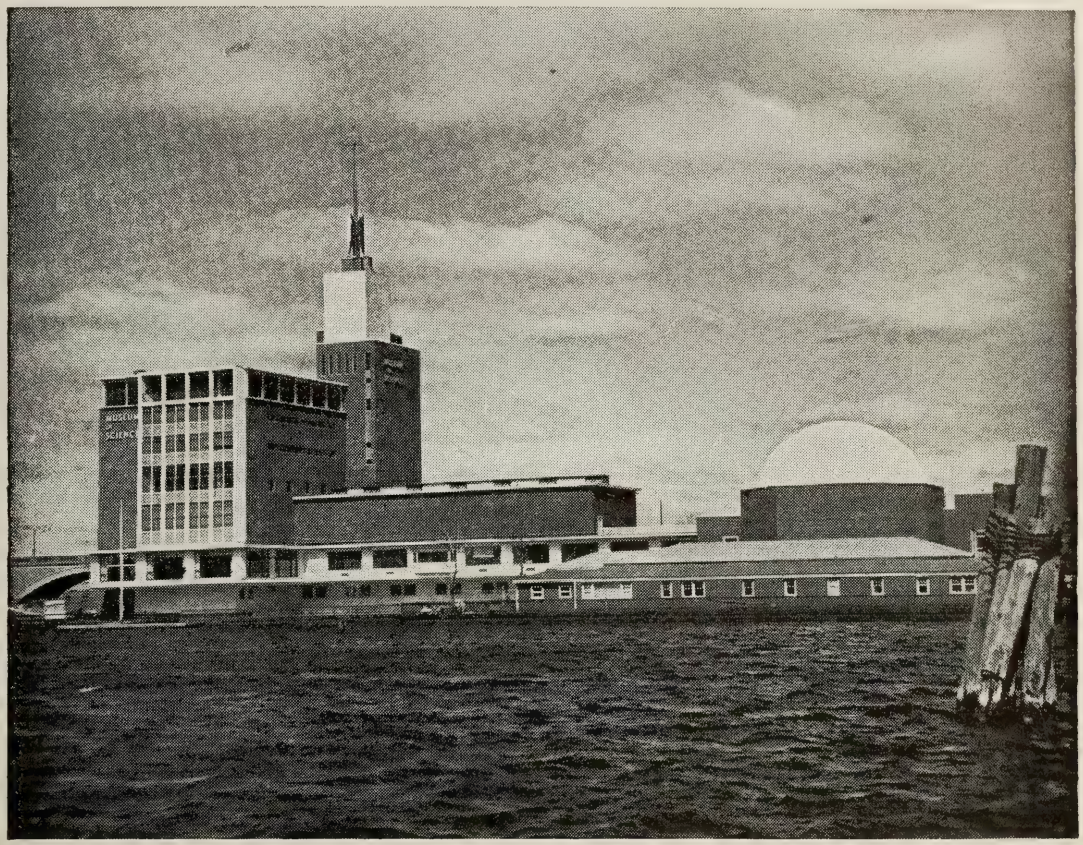
Hors D'Oeuvres and Exquisite Pastries

European Coffees and Teas

Open Every Day — Noon to 1 a.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

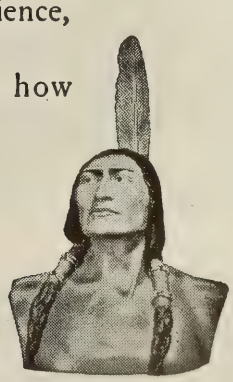


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

in the Orient. The rest returned home. Quietly, depressed and singly, they returned who had left in singing and confident groups. One of the chronicles explains the whole Crusade as a deceit of the Devil."

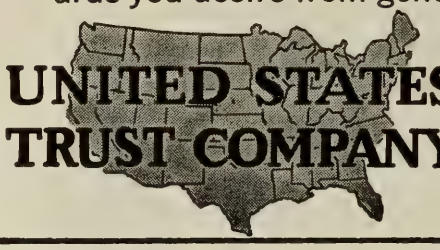
Mr. Menotti has written his text from this source. He depicts the Bishop on his deathbed, attended by a Nun. His soul is tortured by the memory of the horde of innocents who had gone forth to their death and worse than death. He had tried in vain to prevent them, but had given them his blessing, which implied sanction: "I blessed them to their doom." At last, an a cappella chorus offers the comfort of reassurance. God has given him a questioning mind, but also, in death, has given him "the blinding answer."

THE BISHOP

And now the night begins.
No longer can the deceptive sun eclipse the hovering ghosts.
The unravelled mind can no longer weave its reassuring patterns.
Mem'ries unlock their secret dungeons to haunt these crumbling halls like evil mice.
Listen! Listen! Who's there?
Again those voices, again those steps.
Quickly, sister, lock the doors.

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

THIS IS THE YEAR TO SPOIL YOURSELF... FOR LIFE!

The new 1965 Cadillac is as inspiring to drive as it is to look at. Its many new engineering advances provide a stability and handling ease never before known—and this performance is delivered with an almost unbelievable quiet. And consider Cadillac's many new comforts and conveniences. For example, you can enjoy a new tilt and telescope steering wheel that is exclusive to Cadillac—and Comfort Control that automatically maintains a pre-selected interior temperature. An impressive array of power equipment is standard on all models. Have you experienced Cadillac for 1965? Go ahead—spoil yourself and your family. You'll never be satisfied with anything less!

So new! So right! So obviously Cadillac

THE NUN

My lord, there is no one near you but I.
Dark and voiceless is the palace.
The servants are asleep within, while the guards watch the gates outside huddled over their shields.
It is a cold and windy night.

THE BISHOP

What is that noise, then?

THE NUN

It is the sea, my lord, pounding its green hooves over the marble terraces.

THE BISHOP

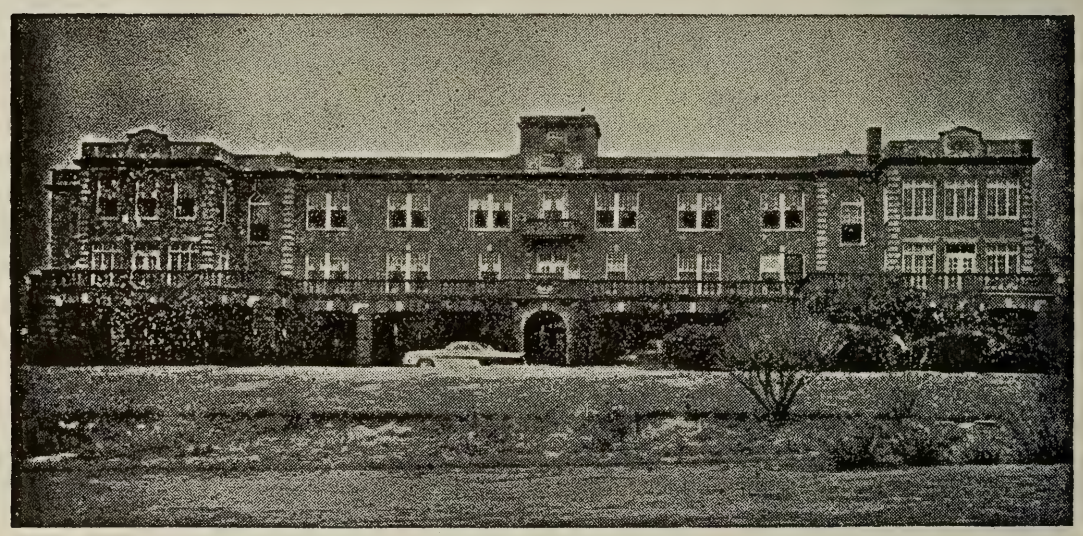
Look there, my sister!
What are those shadows?



Tel. No. KE 6-3375

Pearls by Alixe
225 Berkeley St., Boston
BIJOUTERIE
• Selective Jewelry • Alert Service
• Restringing and Repairs

THE BOSTON HOME, INC.
Established 1881
2049 DORCHESTER AVENUE • BOSTON, MASS.
A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential
INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

THE NUN

Swift migrating clouds flowing along the moon's path.

THE BISHOP

I know those steps! I know those voices!
Ah, sister, save me!
Save me from the children.
Let me die in peace.

THE NUN

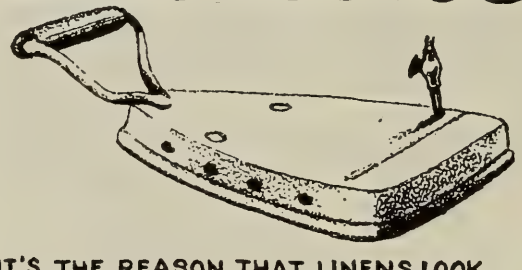
There are no children there, my lord.

THE BISHOP

Yes, yes, they are outside, the bloodless, glass-eyed children hung with weeds, crying for help.

THE NUN

Why should one fear the voices of children?



IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



$2000
tax included

FINE DIAMONDS
FROM LONG'S

Boston, Chestnut Hill,
Northshore and South Shore

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

THE BISHOP

Beware, beware of pleading children, for where are we to guide them if not within the maze where our own perdition lies.

THE NUN

It is for love they cry, my lord, more than for guidance.

THE BISHOP

And was it not my love which led them to their doom?

THE NUN

Forget, forget, my lord.
Now that your death is near, rescue you must the heart from the wreckage of your past, and steer your floundering soul toward the emerging haven.

THE BISHOP

My past is but one day.
Ah, to forget that day!
Holding a glass of sweet Salernian wine I saw the setting sun place a golden sword upon the sluggish sea.
The whole world was silent as if it knew.
Suddenly I heard them along the beach, among the olive groves.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California—
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

THE CHILDREN

Good men, let us pass.
Conquer we shall Jerusalem guided by Gabriel's flaming flight, for we are God's own infantry.
Give us your ships, give us the sea.
Without shield or sword we shall defeat the infidel and wipe the Christian stain away, for we are God's own infantry.
Give us your ships, give us the sea.
Oh—Oh . . .

THE BISHOP

Where do you come from, children?
What do you seek?

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, October 23, 1964 • Special Luncheon
Speaker: Cleveland Amory
Sponsored by the Boston Community Music Center
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday, Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

THE CHILDREN

Far is my town of towers, far my hill of meadows green.
Many the mountains that we had to cross, many the rivers and the burning plains.
Far is my weeping mother, far my waving father, far the dog, far the brook and the apple tree.
Sleeping together under lonely moons we feared no wolf or eagle, for we come by God's command to free His tomb in Holy Land.
Lead us to your shore. Give us your ships, give us the sea.
Oh—Oh . . .

THE TOWNSPEOPLE

Behold the singing children, the innocent dreamers,
Barefoot and ragged, their eyes consumed with loneliness, they come toward us.
They carry in their satchels black bread and berries, and treasured mem'ries of distant homes.
(No dog will bark at them.)
Their tender beauty scathed by festering wounds, their wild hair crowned by wilted flowers, they come toward us.
On tiny carts, driven by goat or donkey, the sick and wounded lie.
Behold the singing children, God's own little knights, they come toward us.
What burning vision in their sunken eyes gave them such lasting strength?

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

A man you can depend on!

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET BOSTON MASSACHUSETTS

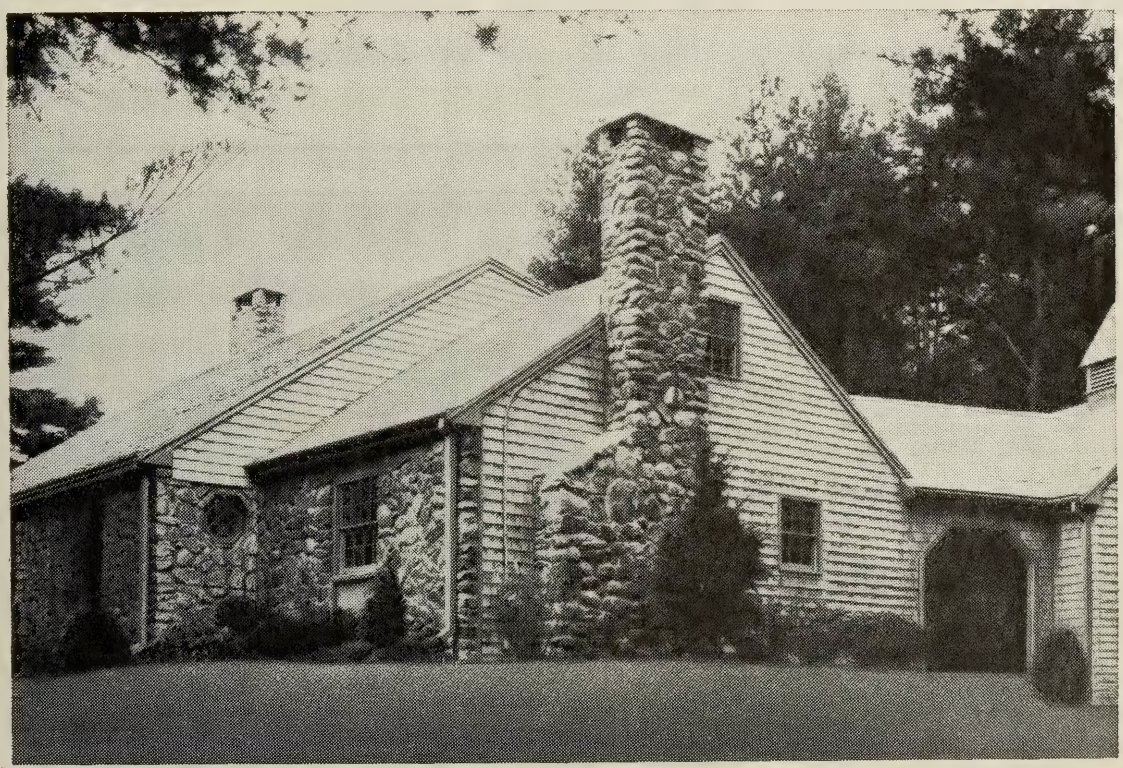
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

THE BISHOP

Away, away!
Why must they come to me?
Give me an enemy to kill, O Lord, but not a child to help!
I fear the voice of innocence, for he who loves the helpless must mistrust his love.

THE NUN

It is not your fault if they all drowned.
You tried to stop them, we all remember.
But the people would not listen to your pleading.

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

If you want to speak a new language—
speak to Berlitz first.

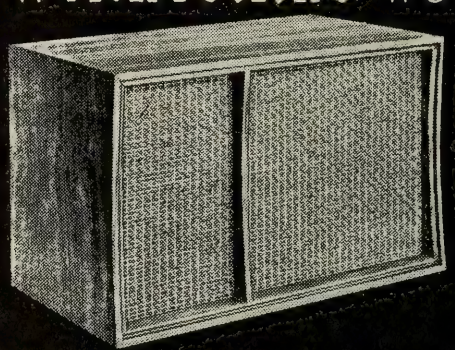
30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

Wharfedale W60

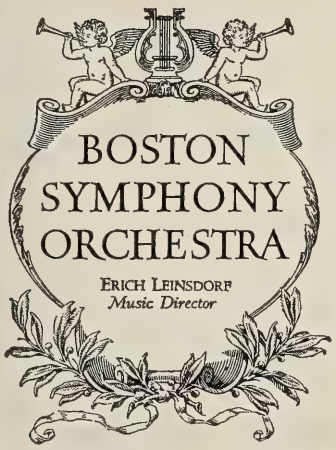


ACHROMATIC Speaker System

Significant new 2-speaker system by G. A. Briggs achieves a unique musical quality—pure, uncolored by extraneous modulations. The exclusive sand-filled panel is completely non-resonant, for optimum bass response down to 20 cps. *In true wood veneers, $116.50. Utility model (unfinished) $101.50.*

Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave., Boston
Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge
Radio Shack Corp., 594 Washington Street, Boston
Lafayette Radio, 1400 Worcester Street (Rte. 9), Natick
DeMambro Hi Fi Center, 1093 Commonwealth Avenue, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N. Y.



BOSTON SYMPHONY CHAMBER PLAYERS

INAUGURAL CONCERT

SANDERS THEATRE, CAMBRIDGE

SUNDAY, NOVEMBER 8, 8:30

MOZART: Quartet in F for Oboe, Violin, Viola, and Cello, K. 370

BEETHOVEN: Serenade in D for Flute, Violin, and Viola, Op. 25

BEETHOVEN: Septet in E flat for Strings and Winds, Op. 20

All Seats Reserved: $2.50, $3, $3.50, $4

Tickets Available Now

Symphony Hall Box Office CO 6-1492

BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello
GEORGES MOLEUX, bass
DORIOT ANTHONY DWYER, flute
RALPH GOMBERG, oboe
GINO CIOFFI, clarinet
SHERMAN WALT, bassoon
JAMES STAGLIANO, French horn
ROGER VOISIN, trumpet
WILLIAM GIBSON, trombone
EVERETT FIRTH, tympani

THOMAS D. PERRY, JR., *Manager*
Symphony Hall
Boston, Mass. 02115

BALDWIN PIANO

RCA VICTOR RECORDS

THE TOWNSPEOPLE

Give them your blessing!
Let them depart!
Who else shall free the Holy Tomb?
The coward Christian knight waiting his chance to plunder his unwary neighbor hides in his towers.
In vain the Holy Father pleads, in vain he prays and weeps.
While the Cathar sews his heresy in Languedoc, the Tartar hordes advance in pagan splendor, planting their bloody tents over our burned cathedrals.
Are not the innocents the very messengers of God?
Give them your blessing, let them depart!

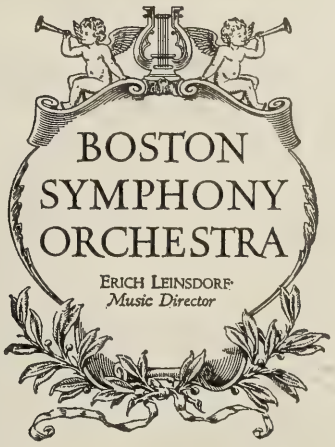
LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Open after Saturday night Symphony
Tel. CIrcle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts
All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

la maisonette
the little house
of many designers
115 newbury street
boston
invites you to see
a new fall collection
of
Beautiful Fashions

NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader



FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Friends of the Boston Symphony Orchestra welcome you to this, the Eighty-fourth season. It will be a busy one with a total of 124 concerts scheduled. The Council of Friends will be active again throughout the season, and you will be hearing of their interesting events.

The support given to the Orchestra each year by the Friends and the Council is a significant factor in enabling the Boston Symphony Orchestra to maintain its pre-eminent position in the world of music. Membership in the Friends is accomplished simply by making a contribution to the Orchestra either by mail to the Friends Office, Symphony Hall or in person at the Friends Office in the Massachusetts Avenue lobby. The Friends of the Boston Symphony Orchestra look forward to your continued and generous support in the 1964–1965 season.

THE BISHOP

Why did I let them leave?
Why did I lift my hand to bless them?
O God, you gave me a ring, you gave me a staff and called me shepherd.
If I must guide your flock, why did you leave me unguided?
I do not mind leading a man who knows that I know not, but can I tell the innocent:
"Do not seek my hand for I, too, am lost"?
They asked me for my blessing and, oh, I blessed them.
Away they sailed on creaking vessels, singing.

THE CHILDREN

I shall kiss Our Lord's tomb, I shall free the Holy Land.
Do not cry, dear mother, it is God's command.
Ave maris stella, help us break the Moorish might.
Do not cry, dear mother, for your little knight.
Deeds of Christian glory wait for us across the sea.
Do not cry, dear mother, but rejoice with me.









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

THE BISHOP

The bat-like ships had hardly met the bleak horizon when the fearful storm broke over them.

THE CHILDREN

Mother, dear mother, where are your arms to hold me?
Where is your voice to scold the storm away?
Mother, dear mother, your child is lost and calls you.
Come, oh come, to take me back with you.
O man of God, help us, help us!

THE BISHOP

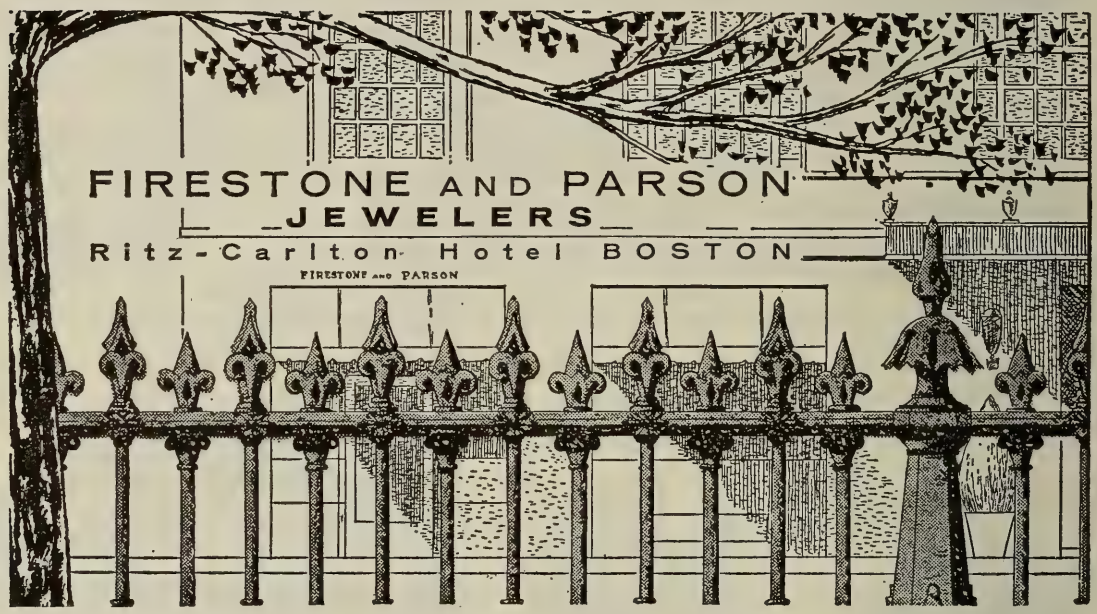
Do not call for help, my children.
Love has no wings and faith is fallible.

THE CHILDREN

Is there no one to help me here?
No little friend, no sailor, no man of God, no angel?

THE BISHOP

Lock the doors, sister, I cannot bear their cries.
Away! Please go away!



ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

THE CHILDREN

Where is my father who fears no wind nor thunder, who hunts the bear and brings the maple down?
There is no longer sun or sea or Cross to lead me.
In a windy, wat'ry abyss we are flung.
I can no longer hear my own voice.
Can you hear me, mother?
Jesu Deus noster, miserere nobis.

THE BISHOP

I blessed them to their doom.
Was it God's will or my own folly?
Who was I to know if it was God or Satan who blinded them with secret splendor?
I do not think I blessed them out of pride or vanity.
But then our soul is deeper than we are, and who can trace and kill the Minotaur who haunts the labyrinth of our hearts?

Imported NATURAL *Domestic*

CHEESES

French	*Italian*	*English*
Brie	Bel Paese	Stilton
Camembert	Gorgonzola	Cheshire
Gourmandise	Fontina	Caerphilly

158 Mass. Avenue Boston

MALBENS

— famous Swiss Grapillon —

CO 6-1203
Free Delivery

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

THE TOWNSPEOPLE

Cursed be the shepherd who leads his flock to death!
Stone his palace, burn his books, break his staff, and cast his ring into the sea.
Let him walk naked, a man among men.

THE BISHOP

Yes, I must be at fault.
What love, what faith can justify the man who makes himself the arbiter of other people's lives?
What man can call himself a leader if God will mock his strategy?
Many are the innocents who call for help, but God has made Pilates of us all.

THE NUN

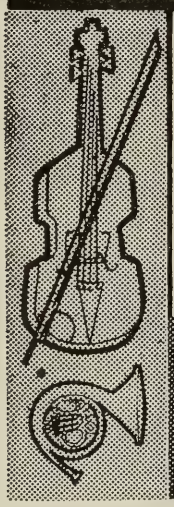
Do not fret, my brother, do not ask vain questions.
Prepare your soul with prayer, for you are about to die. Amen.
Requiem aeternam dona eis Domine.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Our Excellent Dividend is Sweet Music for Savers!

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
4 1/4 % ANNUAL RATE
QUARTERLY DIVIDENDS COMPOUNDED 4 TIMES A YEAR
SAVE BY MAIL Postage Paid Both Ways
HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

THE BISHOP

If this be death, O God, I pray not for eternal bliss or peace or immortality.
For all that I have suffered, for all that I have sought, let me, if for an instant only, behold the eternal truth.
Give me the answer!
No forgiveness can wash my guilt away, for without knowledge absolute there can be no paradise for me.
No gates of Heaven shall I enter unless it be revealed to me why I, who loved so purely, was cursed with such destructive love.

CHORUS

Sleep, sleep in peace, O gentle pilgrim, you have not asked in vain.
The tooth, the nail, the eye have a precise function.
Nothing is purposeless, nothing.
Then why should God have given you in life a questioning mind if not to hand to you in death the blinding answer?
Sleep, sleep at last, O gentle pilgrim.
Sleep, sleep into the dawn.

(Copyright 1963, by G. Schirmer, Inc. Reprinted by permission.)

BROOKLINE CHAMBER MUSIC SOCIETY
Presents First Public Concert of
dePASQUALE STRING QUARTET
(Brothers Joseph, Francis, William and Robert)
3 p.m., Sunday, November 1 • Brookline High School Auditorium
(Tappan Street at Greenough)
Tickets $3.00 each • Write or phone Mrs. J. Rosson Overcash
107 Fuller Street, Brookline — 232-9869 — for reservations.

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

The Brown and White Fleet
Boston Cab KEnmore 6-5010
Brighton Cab STadium 2-2000
Brigham Cab BEacon 2-5500
Cleveland Cab ASpinwall 7-8700

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET :: Telephone: HANCOCK 6-5050

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient. COmmonwealth 6-1492

YOUTH CONCERTS AT SYMPHONY HALL, INC.

Sixty Members of the Boston Symphony Orchestra

HARRY ELLIS DICKSON, *Conductor*

SIXTH SEASON — 1964-1965

Two series of concerts will be presented in Symphony Hall on Saturday mornings, from 11 to 12 o'clock, as follows:

FIRST SERIES: Oct. 31 • Dec. 12 • Mar. 6

SECOND SERIES: Nov. 7 • Dec. 19 • Mar. 13

(Repeating the programs of First Series)

Tickets are sold by series only. All seats are reserved at a total cost of $4.00 (tax exempt) for either series of three concerts.

These concerts are planned for young people from Grade V through Junior High and High School.

Ticket application, accompanied by check and stamped, addressed envelope, should be mailed to:

TICKET COMMITTEE
YOUTH CONCERTS AT SYMPHONY HALL, INC.
251 HUNTINGTON AVENUE BOSTON 15, MASS.



Recordings by the

BOSTON SYMPHONY ORCHESTRA

under the direction of

ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*

FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

"Say it with Flowers"

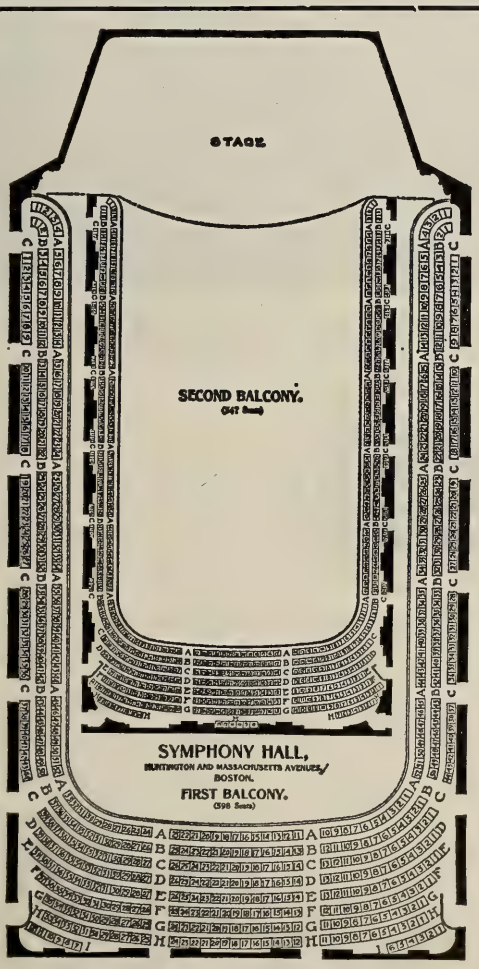
Flowers Telegraphed to all parts of world

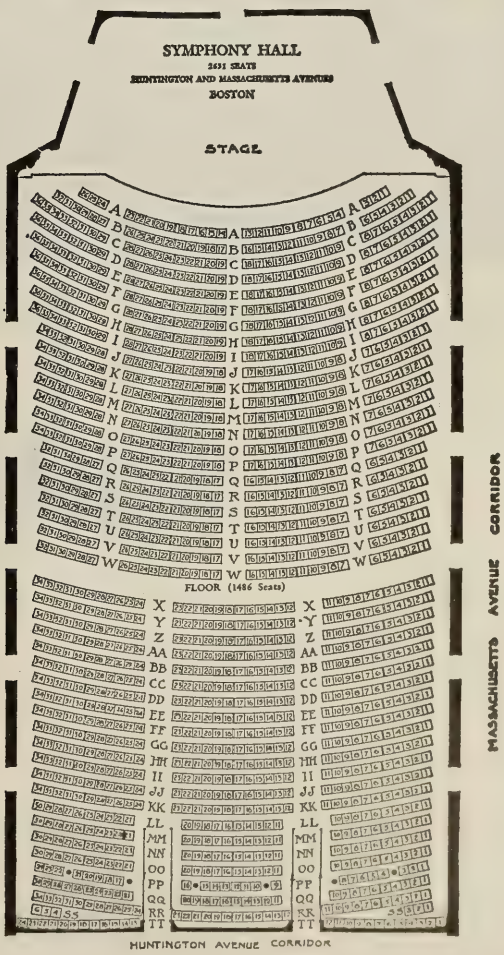
Symphony

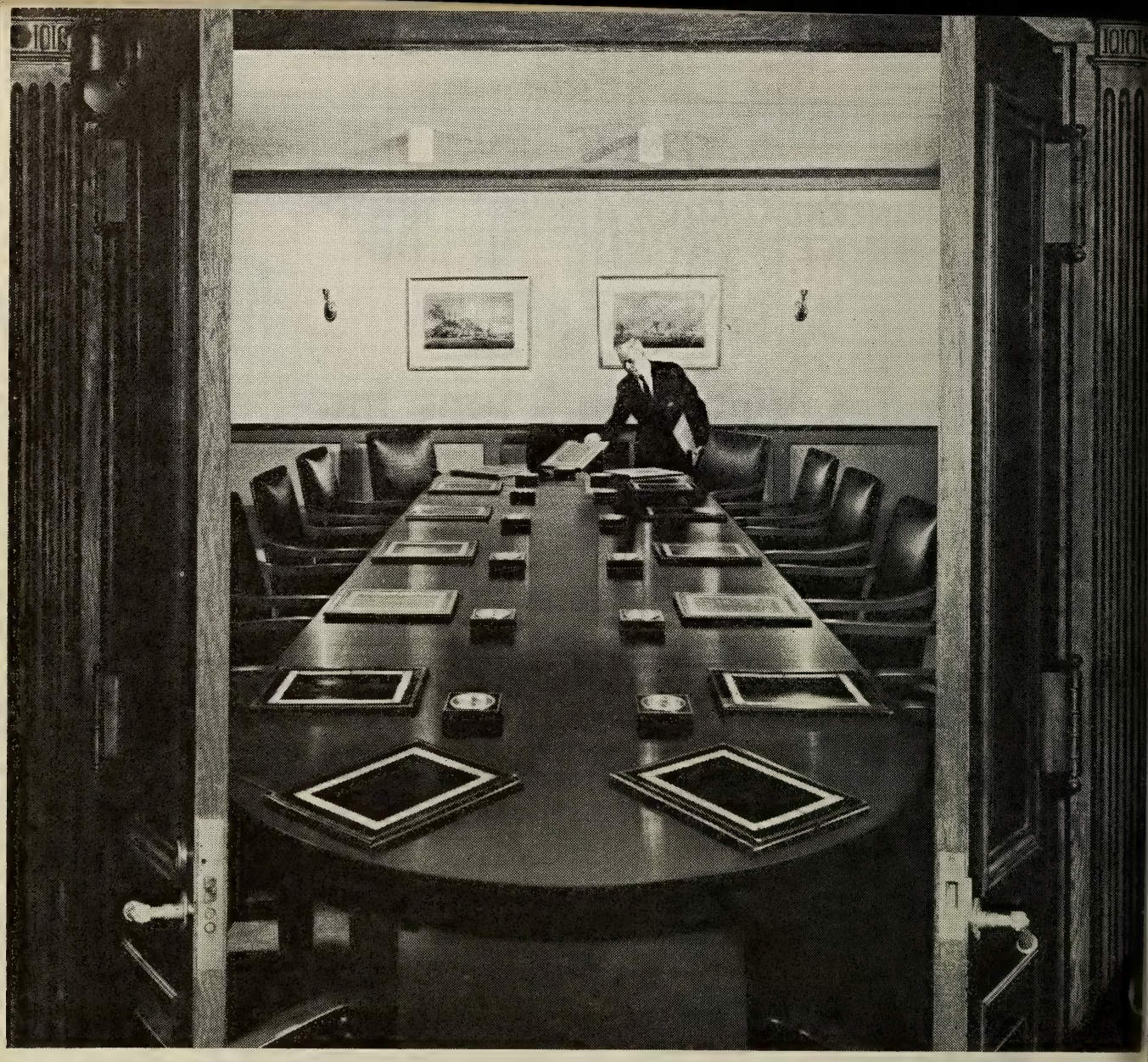
Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.

KEnmore 6-2076 and 2077 opposite Symphony Hall







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Fifth Program

(To follow a tour of New York, Brooklyn, Newark, Storrs, October 21–25)

FRIDAY AFTERNOON, October 30, *at* 2:00 *o'clock*

SATURDAY EVENING, October 31, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

Berlioz . . . . . Overture, "The Roman Carnival," *Op.* 9

Delius . . . . . "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"

Vaughan Williams . . . . . Symphony No. 6

I. Allegro
II. Moderato
III. Scherzo: Allegro vivace
IV. Epilogue

INTERMISSION

Sibelius . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 13; Feb. 3, 17; Mar. 10, 24

ENCORE SERIES: Jan. 14; Feb. 5, 19; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 6, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

PURCELL . . . . . Suite from the Dramatick Music of Henry Purcell
(Arranged by Barbirolli)

I. Andante maestoso — Allegro
II. Tempo di minuetto
III. Andantino
IV. Allegretto giocoso
V. Largo
VI. Allegro

(First performance in Boston)

HAYDN . . . . . Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

INTERMISSION

ELGAR . . . . . Symphony No. 2 in E-flat, *Op.* 63

I. Allegro vivace e nobilmente
II. Larghetto
III. Rondo: Presto
IV. Finale: Moderato e maestoso

These concerts will end about 4:00 o'clock on Friday Afternoon;
10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.

DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

By arrangement with AARON RICHMOND,
Managing Director, BOSTON UNIVERSITY CELEBRITY SERIES

S. Hurok presents

The *Legendary* Leningrad Kirov Ballet



MUSIC HALL

FRI., NOV. 27 THRU WED., DEC. 2

5 EVES. AT 8
2 MATS. AT 2:30

REPERTORY

FRI. EVE. at 8 & SAT. MAT. at 2:30: SLEEPING BEAUTY (full-length)

SAT. EVE. at 8: GALA PROGRAM (Bayaderka, Prince Igor, Excerpts from Nutcracker, Giselle, Le Corsaire and other works)

SUN. MAT. at 2:30 & MON. EVE. at 8: SWAN LAKE (full-length)

TUE. EVE. at 8: GALA PROGRAM (Chopiniana, Taras Bulba, Excerpts from Nutcracker, Giselle, Le Corsaire and other works)

WED. EVE. at 8: GALA PROGRAM (Bayaderka, Prince Igor, Excerpts from Nutcracker, Giselle, Le Corsaire and other works)

MAIL ORDERS NOW

to Leningrad Kirov Ballet, 535 Boylston Street, Boston 16. Enclose self-addressed stamped envelope with check payable to Leningrad Kirov Ballet.

Prices: Evenings: Orchestra: $8.50, $7.50, $6.50, $5.50
Balcony: $8.50, $7.50, $6.50, $5.50, $4.50, $3.50

Matinees: Orchestra: $6.50, $5.50, $4.50, $3.50
Balcony: $6.50, $5.50, $4.50, $3.50, $2.50

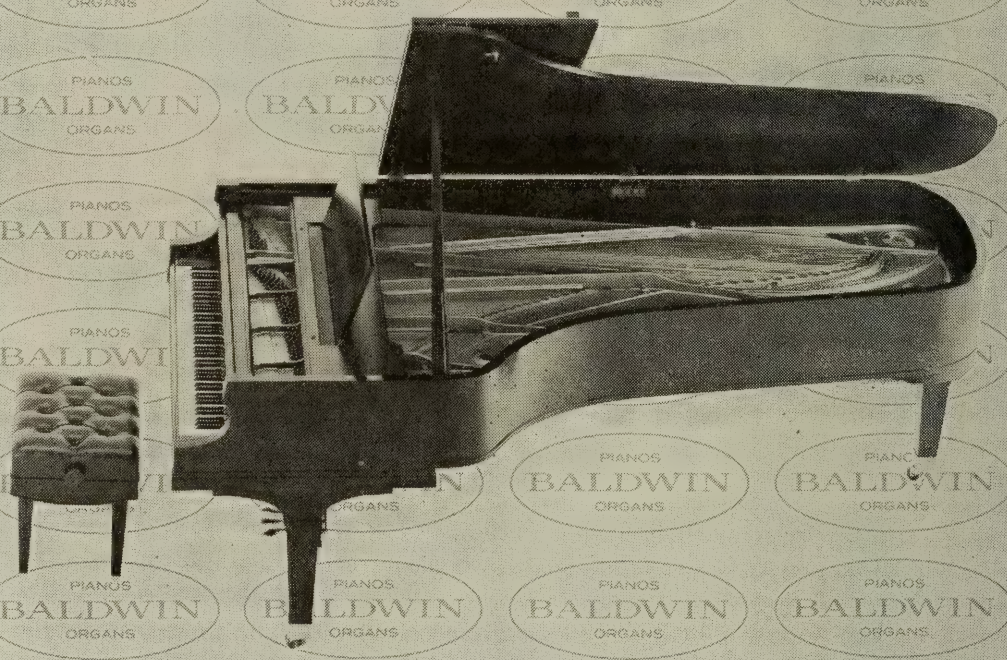
NOTE: SAT. EVE., NOV. 28: $8.50 ORCH. SEATS SOLD OUT
NO TELEPHONE ORDERS • NO ORDERS IN PERSON
ALL TICKETS MAILED NOVEMBER 6
BOX-OFFICE OPENS NOVEMBER 9

BOSTON
SYMPHONY
ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano
for solo and orchestral work and
particularly for chamber music.
Its wide range of tonal color
and its easy action
fulfill all possible wishes."

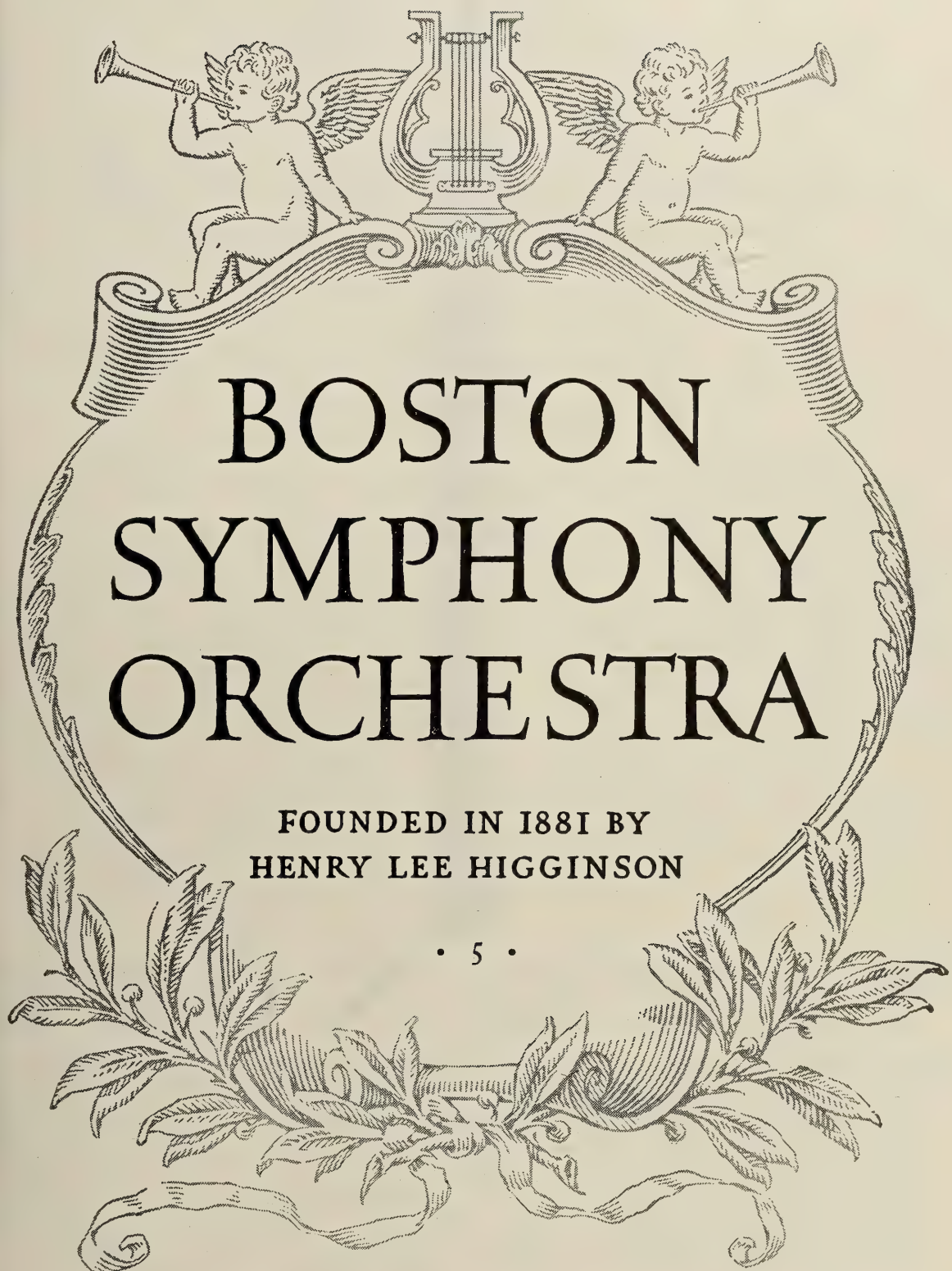
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

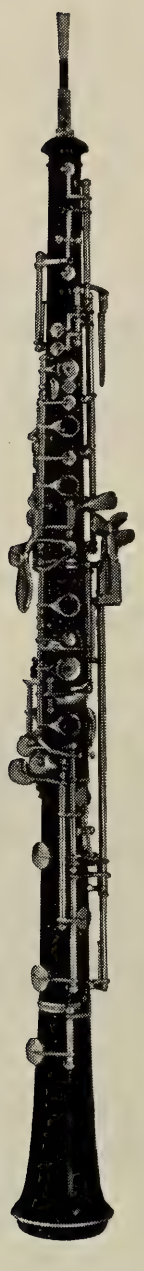


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 5 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

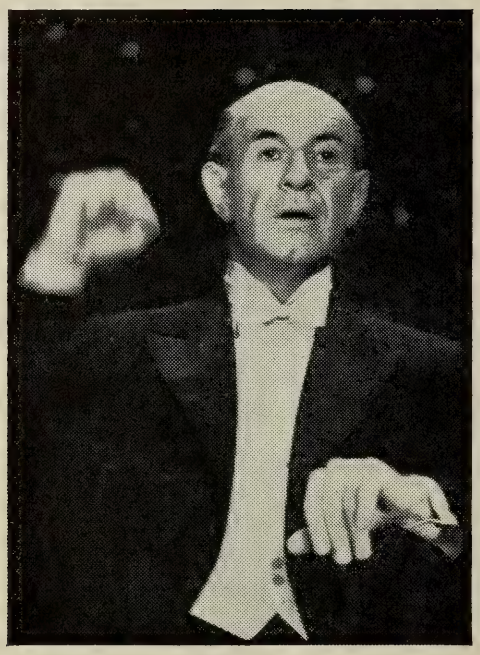
THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

ROSARIO MAZZEO
Orchestra Personnel Manager

JAMES J. BROSNAHAN
Business Administrator

Assistant Administrators
SARAH M. HERING
HARRY J. KRAUT



Erich Leinsdorf and the Boston Symphony:

· Mahler's Symphony No. 5
· Excerpts from "Wozzeck"



Erich Leinsdorf and the Boston Symphony interpret the complexities of Mahler's score with a rare depth of understanding. In this impressive new Dynagroove album, the emotions, tensions and tonal spectrum of the work come through with brilliant clarity. Soprano Phyllis Curtin is featured as Marie in highlights from Berg's stark, tragic opera, "Wozzeck." Handsomely packaged 2-record set including text piece by Neville Cardus.

RCA Victor
The most trusted name in sound

CONTENTS

Program (for this week) . . . 265
Program (November 6–7) . . . 315
Program (November 13–14) . . 317

NOTES

Berlioz (Overture, *"Le Carnaval Romain"*) . . 267
Delius ("The Walk to the Paradise Garden") . . . 276
Vaughan Williams (Symphony No. 6) 280

ENTR'ACTE

Vaughan Williams (*J. N. B.*) . . 298

NOTES

Sibelius (Symphony No. 2) . . 311

SIR JOHN BARBIROLLI

By NEVILLE CARDUS

Sir John Barbirolli returns to Boston after an absence of five years, having conducted this Orchestra as guest on January 30–31, 1959. Since 1961 he has divided his time between the Hallé Orchestra and the Orchestra of Houston, Texas, where he has just been re-engaged for three seasons. The following description of him was written by the music critic of the "Manchester Guardian."

John Barbirolli is proud to call himself a Londoner. He was born in Southampton Row fifty years ago. But his father and grandfather, both musicians, played in the first of all performances of Verdi's "Otello" at La Scala; and his mother came from the South of France. He has the Italianate look, the dark complexion, the eyes. He is London in his speech, his sometimes "Cockney" wit and impishness. Also he has Napoleonic aspects; small of stature, inclined to bury his chin in his upper chest while talking; inclined to walk to the conductor's rostrum with left arm bent as though about to go under his jacket's lapel.

He can be Napoleonic too, in his imperiousness, his uncompromising exercise of his own will, his unhesitating trust in his intuitions. He is, of course, an egoist, terrifically so, but in a way that is entirely lovable. He really believes that by his conducting he is able not only to



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

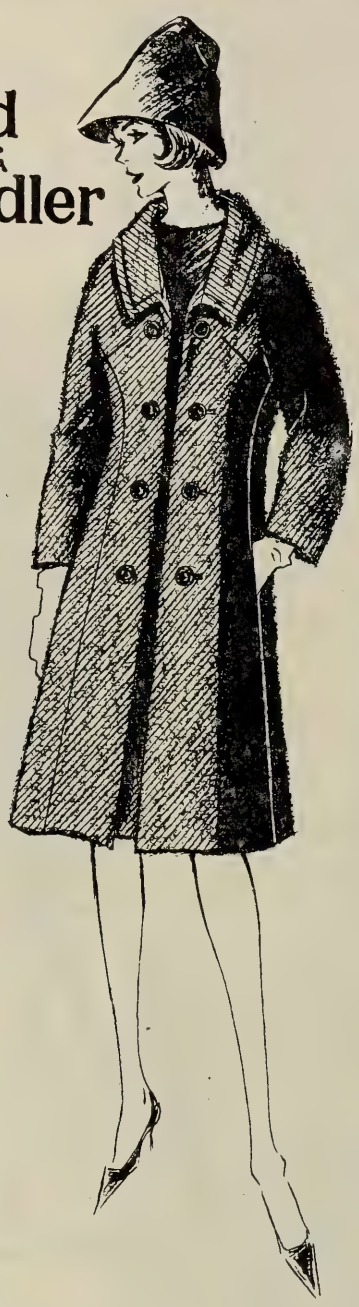
Makanna, Inc.

The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the limber town coat

Hovering close to the body, a stunning costume-look trompe-l'oeil coat with dashing back belt . . . wool pebble in Salvia red or imperial blue. Misses 6 - 14. $85

Misses' Coats — Fourth Floor
BOSTON
PEABODY • FRAMINGHAM

interpret a composer but to endow the composer with new life. I have seen him wrestling with himself, tears in his eyes, while he has been conducting Mahler. In such moments he has gone wholly into the composer's mind and being.

Here is the paradox—this most egoistical of all British conductors forgets himself in the music he presents; forgets, that is, his own consciousness of self. But he does not forget his technical control. The disinterested spectator watches from the seat of detached musical judgment, even while the imagination is riding on apparently unharnessed. The professional conductor watches the artist. Wagner's brain, it has been said, had a centre cold as ice while he was composing the surging passionate climaxes of the meeting of Tristan and Isolde in the garden in Act II. So is it with Barbirolli. I once sat in the ranks of the Hallé Orchestra during a wonderfully vital and uninhibited performance of the Ninth Symphony of Mahler. It was on this occasion that I saw the tears in Barbirolli's eyes, the tumult in his breast. But at the end of an interpretation which Mahler himself might have found emotionally exhausting, Barbirolli told me that he had seen me sitting amongst the double-basses and hoped I had been comfortable.

He is ruthless in his demands on himself; consequently he expects everybody else who serves music to be as unsparing and inexhaustible. Where his energy comes from is hard to say, or rather it is hard to say how the charging of it is maintained. He is physically lithe and strong-fibred. But he goes hours without food. I believe he eats a substantial meal once a day, usually at midnight, cooking it himself for preference. He is a connoisseur of food and wine—in those snatched moments when he becomes conscious of flesh, hunger and other material satisfactions.

The complex in Sir John of austerity and sensuous love of life, of Spartan and Epicure, of kindly consideration and ruthless integrity, is the secret of his universal range as interpreter. He has

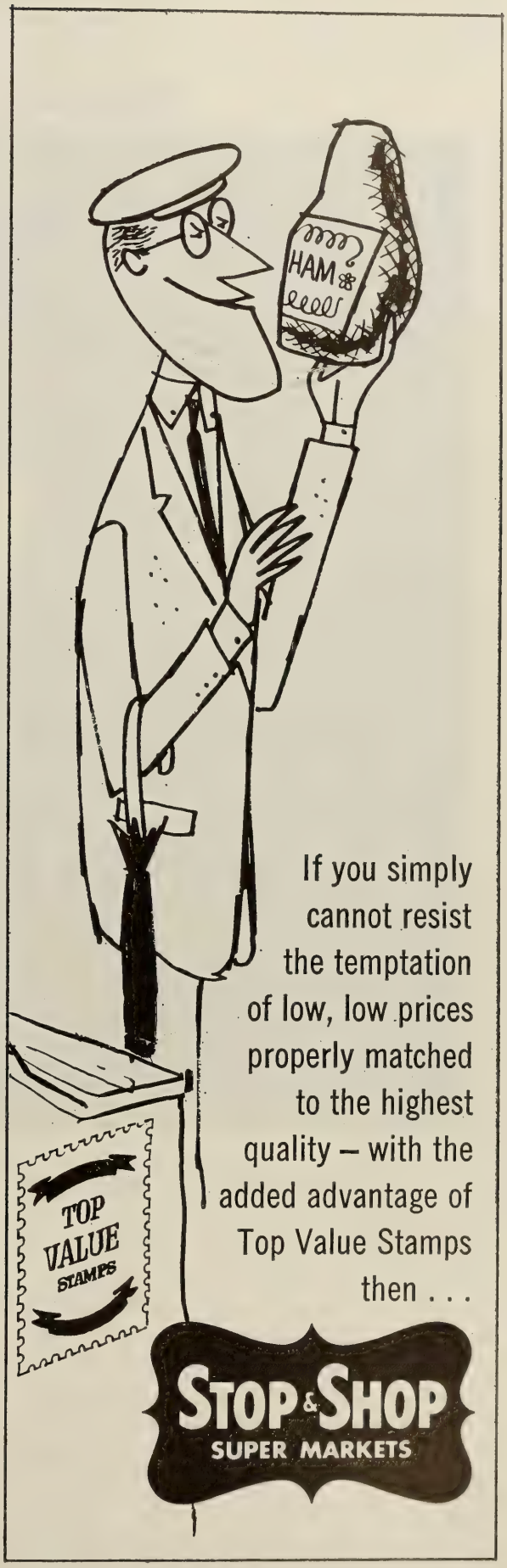
kin and sympathy with Vaughan Williams; he has equal kin and sympathy with Mahler. These two composers are poles apart—at any rate I imagine Dr. Vaughan Williams would hope so! Barbirolli is as ready to dance with Johann Strauss as to kneel and pray with Bach. His interpretation of Elgar's *The Dream of Gerontius* is priestliness made poetic and sensuous. His interpretations of Sibelius are as impersonally grand as the Finnish landscape and Sibelius's own visage and granitic baldness.

His re-creation of the Hallé Orchestra from the ruins during Hitler's war has been his great unselfish service to British music. To come to Manchester in wartime, to build anew from the ashes, he gave up the conductorship of the Philharmonic Orchestra of New York, which position of renown he inherited from Arturo Toscanini. His devotion to his Hallé "boys" (and "girls") persuaded him to turn away from temptations to direct Covent Garden Opera. Here we have possibly lost much—if not as much as we have gained from Barbirolli's "Hallé." For Barbirolli, *au fond,* is an opera conductor.

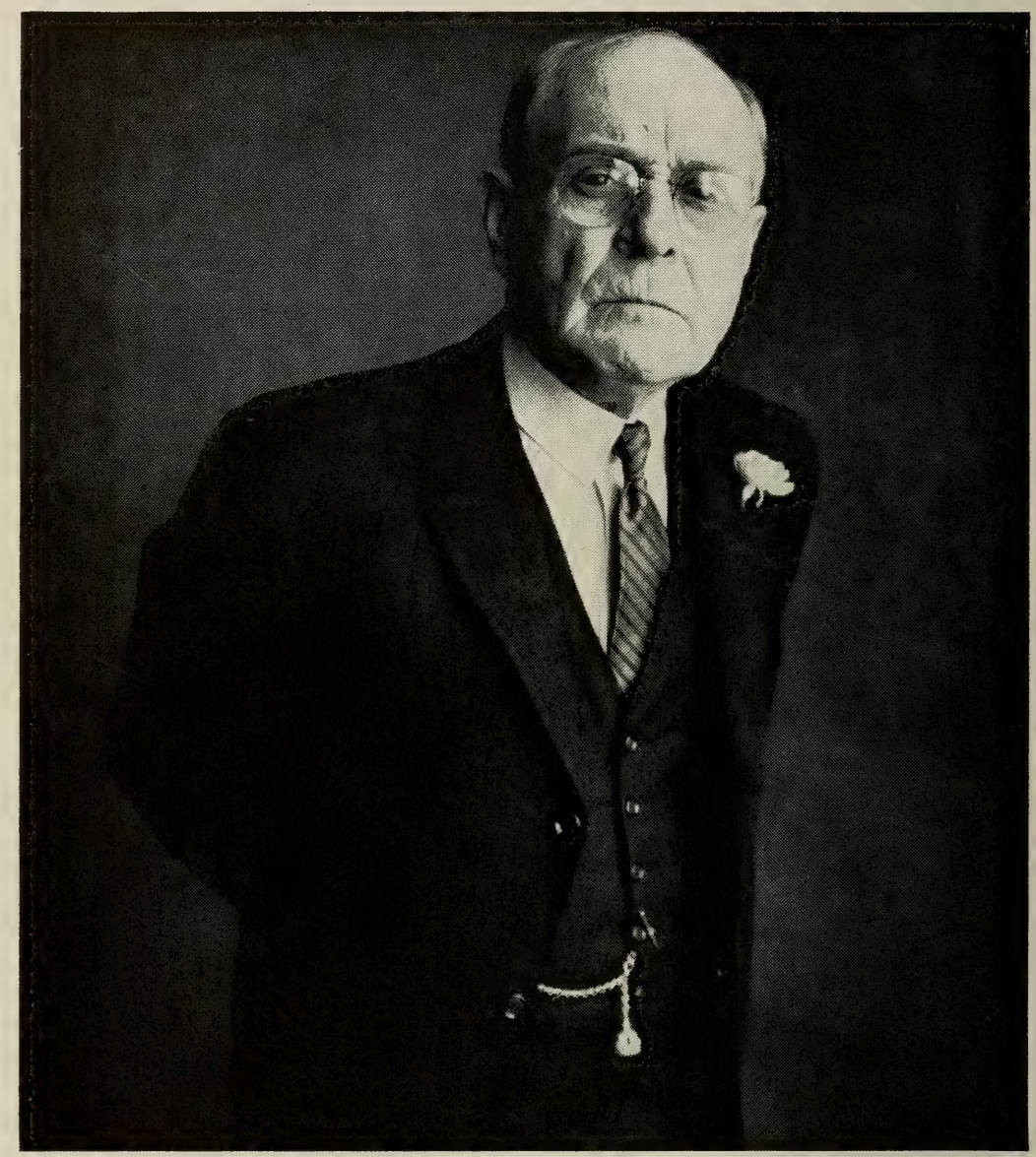
Years ago, when he was one of the old British National Opera Company, I heard Barbirolli conduct Strauss's "Rosenkavalier." It remains in my memory as the equal of anything done with the same opera by Krauss or Kleiber. Sir John is today in his prime. If he will only try to harbour his physical resources, it may be that the best in him is still to come.

JULIUS THEODOROWICZ
1877–1964

The death of Julius Theodorowicz on October 22 recalls the career of this violinist who had a close part in the development of the Boston Symphony Orchestra, in which he served for forty-eight years. A native of Poland, he came to this country in 1898 to play under the conductor Wilhelm Gericke. He was a member of the Kneisel Quartet which was formed by Boston Symphony players. He was Assistant Concertmaster of the Orchestra for twenty-seven years, and Concertmaster of the Pops from 1916 to 1936, retiring from the Orchestra in 1946.



This man is a dreadful lawyer



In fact, he's no lawyer at all. But that didn't stop him from writing his own Will. (Why not save the legal fees? thought he.)

The cost will be enormous.

For example, when he dies, his estate will dwindle under taxes that a well-drawn Will can avoid.

Worse — a good part of what's left after taxes, claims and settlement costs may well end up in the wrong hands.

It's so easy to have your Will drawn by a lawyer . . . and so expensive, so wasteful, so downright unfair to your heirs *not* to!

See your lawyer about your Will. Keep it up to date. Maybe there will be a place for us in the picture, as executor or trustee.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Fifth Program

FRIDAY AFTERNOON, October 30, *at* 2:00 *o'clock*

SATURDAY EVENING, October 31, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

Berlioz . . . . . Overture, "The Roman Carnival," *Op.* 9

Delius . . . . . "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"

Vaughan Williams . . . . . Symphony No. 6

I. Allegro
II. Moderato
III. Scherzo: Allegro vivace
IV. Epilogue

INTERMISSION

Sibelius . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
highlights the incoming
social season with a
sophisticated selection of
charmers for day or
evening. Do come visit
our Misses' Shops,
three stores.
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

By HECTOR BERLIOZ

Born in La Côte Saint-André, December 11, 1803; died in Paris, March 9, 1869

The opera *Benvenuto Cellini* from which the overture is derived was first performed at the *Opéra* in Paris, September 10, 1838. The concert overture, written in 1843, was first performed at the Salle Herz, Paris, February 3, 1844, under the composer's direction. It was published in June, 1844.

The last performances in the Friday and Saturday series of this Orchestra were on December 2–3, 1955.

The instrumentation of the Overture includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, timpani, 2 tambourines, cymbals, triangle and strings.

MANY an artist, whether of letters, pigment, or tones, has visited Italy, come under the spell of its sights and sounds and allowed them to color his creative thoughts. This was certainly true of Mendelssohn. Berlioz went to Rome on a Prix de Rome scholarship in March 1831 and left there on May 1, 1832. His subsequent music, such as *Harold in Italy* (1834), *Benvenuto Cellini* (1837) from which the *Roman Carnival* Overture was derived, and the *Requiem Mass* (also in 1837) which had its inception in the spectacle of St. Peter's Basilica — these are evidence of the lasting impression which Italy made upon his fervid imagination.

Not to be Missed

the Fall and Winter Collection

of

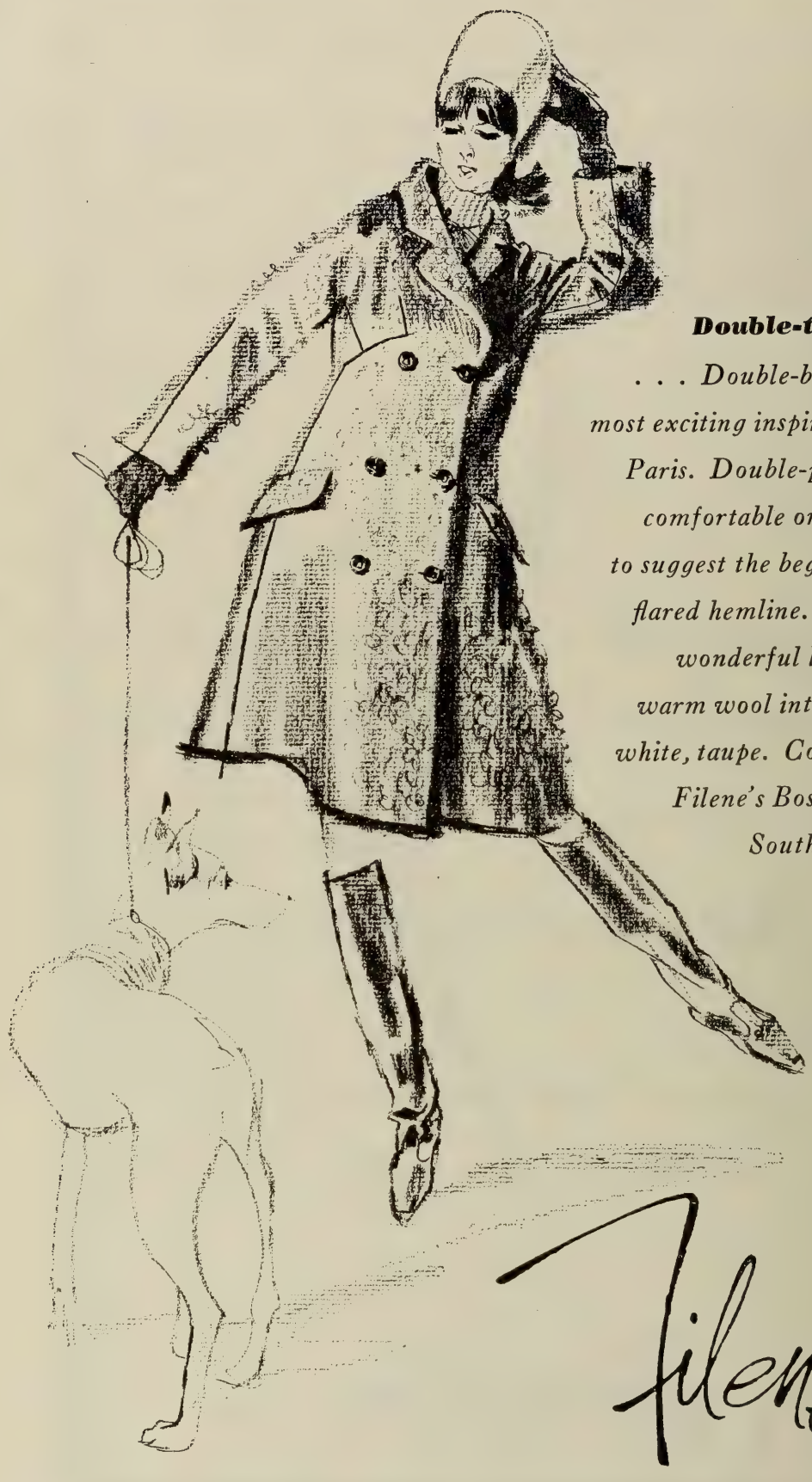
dresses - suits - costumes

sportswear - accessories

at

Hurwitch Bros.

TWENTY NEWBURY STREET



Double-take all the way

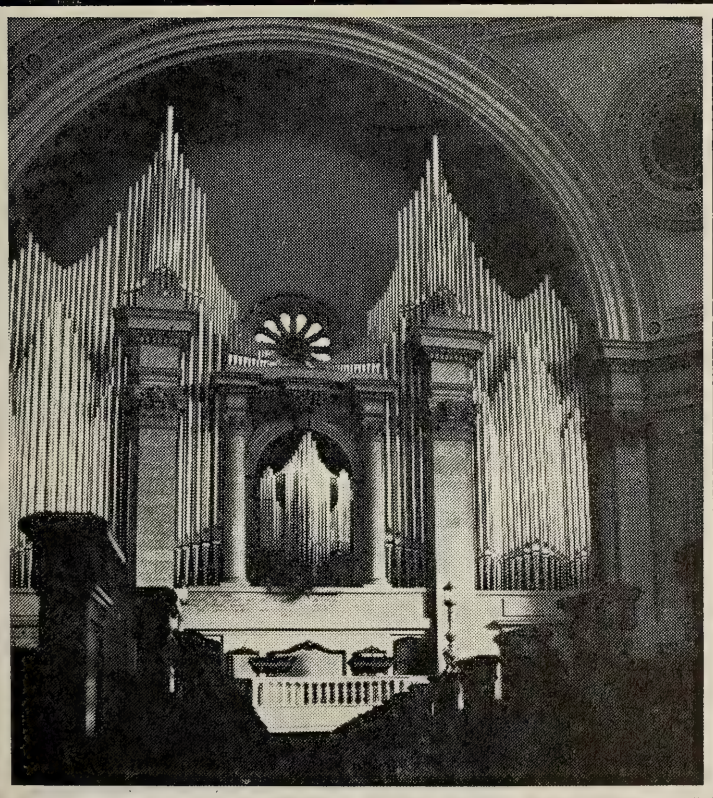
. . . Double-breasted—this year's most exciting inspiration to come from Paris. Double-pocketed—deep and comfortable ones, perfectly placed to suggest the beginning of the softly flared hemline. Double-warmth—wonderful loopy mohair with a warm wool interlining. Blue, red, white, taupe. Coat Salon, fifth floor Filene's Boston, Chestnut Hill, Southshore, North Shore

$100

Filene's

Travelling about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from *The Damnation of Faust* or *Romeo and Juliet* extremely serviceable. Of this sort was his overture *The Roman Carnival.* He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon *The Roman Carnival,* such was not the case with the opera, *Benvenuto Cellini,* from which it was derived (the *Roman Carnival* Overture was originally the introduction to the second act of the opera). When the concert overture was first performed at the Salle Herz, the composer conducting, it was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when *Benvenuto Cellini* was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)

would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as *Benvenuto Cellini* was of extreme importance to him.

Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Director of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness

The Best Food in the World
from All Over the World

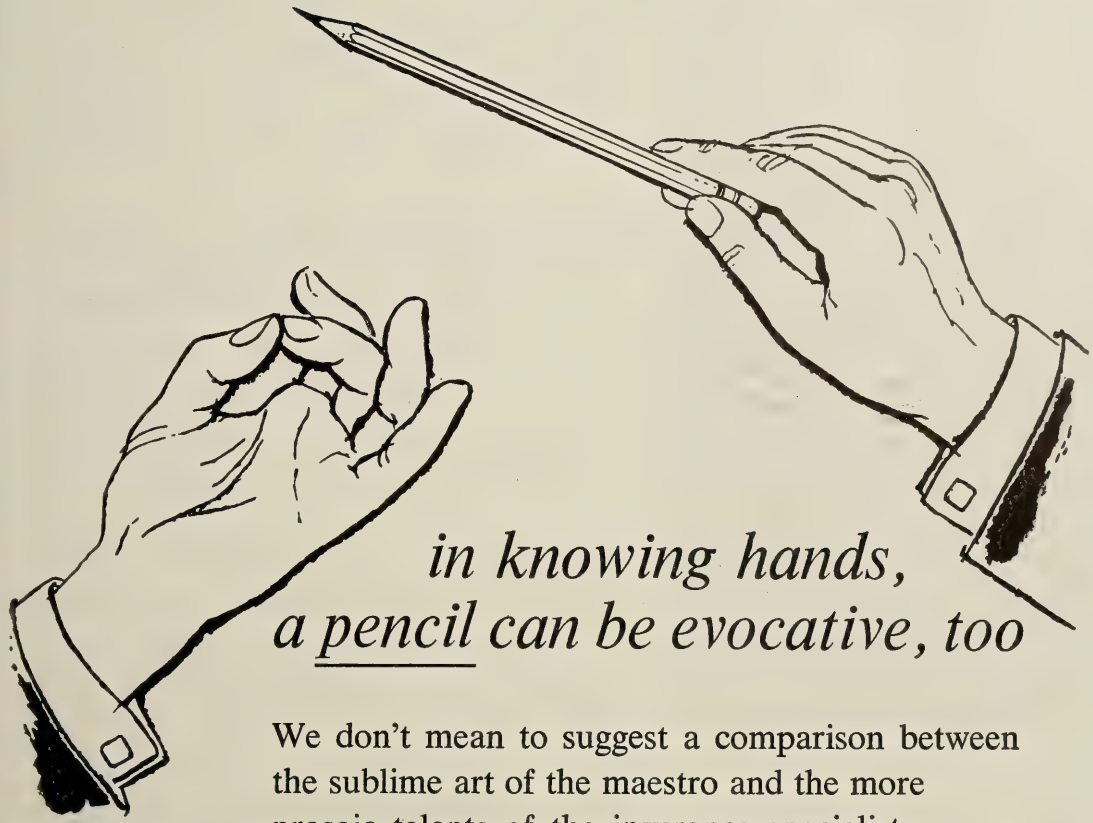
HOLIDAY FOODS

Maine Turkeys
Chestnuts for Stuffing
Cranberry Sauce
Brandied Mince Meat
English Plum Pudding
Brandied Hard Sauce
Continental Petits Fours

S. S. PIERCE

GROCERS and IMPORTERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said 'Since I am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognizing in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his *Roman Carnival Overture,* Habeneck attended the performance, so the composer tells us, in the hope of

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Georges Edmond Moleux

If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine dancers. The audience shouted *'Bis!'* We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly announced. Over a pizzicato accompaniment, the English horn then sings a love song of Benvenuto, from the first act. The theme is developed in counterpoint. The main body of the overture begins with a theme for the strings, taken from a chorus in the second act. The saltarello returns to bring the conclusion.

Women's Educational and Industrial Union

Select choice cards early from the comprehensive group of Christmas Card Albums in the Stationery Shop. Your purchases help support our services.

264 BOYLSTON STREET (opposite the Public Garden)

BOOK CLEARING HOUSE

423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

"THE WALK TO THE PARADISE GARDEN"

Intermezzo from "A Village Romeo and Juliet"

By Frederick Delius

Born in Bradford, England, June 29, 1862;
died in Grez-sur-Loing, France, June 10, 1934

The opera, composed in 1900–01, was first written to a German text and produced as *Romeo und Julia auf dem Dorfe* at the *Komische Oper* in Berlin under the direction of Fritz Cassirer. It was presented by Sir Thomas Beecham at Covent Garden with an English text on February 22, 1910, and revived by him in the same theater in 1920. There was another production at the Royal College of Music in 1934.

This intermezzo occurs between the fifth and sixth scenes (the opera is entitled "A Lyric Drama in Six Pictures with a Prologue"). The intermezzo has been performed twice by this Orchestra, when Sir Thomas Beecham conducted it as guest on January 20–21, 1928, and January 30–31, 1959, when Sir John Barbirolli conducted.

The intermezzo was revised for concert performance by Sir Thomas with an instrumentation reduced from the original woodwinds in threes and 6 horns to the following orchestra: 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp, and strings.

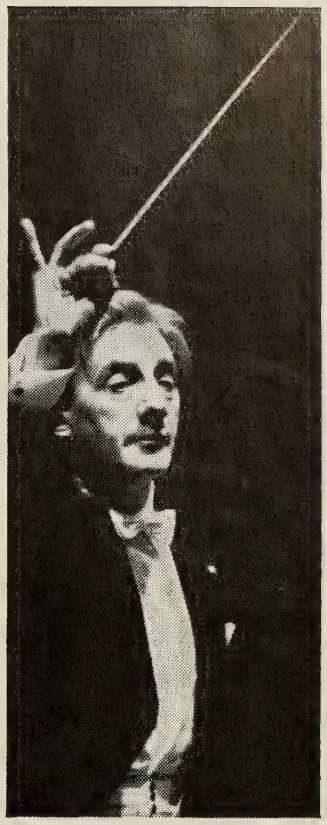
The opera was based on a folk tale from the collection *Die Leute von Seldwyla* by the Swiss poet, Gottfried Keller (1819–1890), published in 1856. Delius and his wife, Jelka Rosen, prepared the German text and the later English translation. The tale, which is certainly more Germanic than English, is a tragedy wherein a dreamlike

Aeolian-Skinner Organ Company

Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC









Sir John Barbirolli

MAHLER Symphony No. 9 with the Berlin Philharmonic (available February 1965) SB 3652

VAUGHAN WILLIAMS Symphony No. 5 in D, with the Philharmonia Orchestra S 35952

VAUGHAN WILLIAMS Fantasia on a Theme by Tallis; Fantasia on Greensleeves; ELGAR Introduction and Allegro for Strings, Op. 47; Serenade in E Minor, Op. 20, with the Sinfonia of London S 36101

ELGAR Enigma Variations, Op. 36; Cockaigne Overture, Op. 40, with the Philharmonia Orchestra S 36120

TCHAIKOVSKY Piano Concerto No. 1 in B Flat Minor, Op. 23; FRANCK Variations Symphoniques, with John Ogdon and the Philharmonia Orchestra S 36142

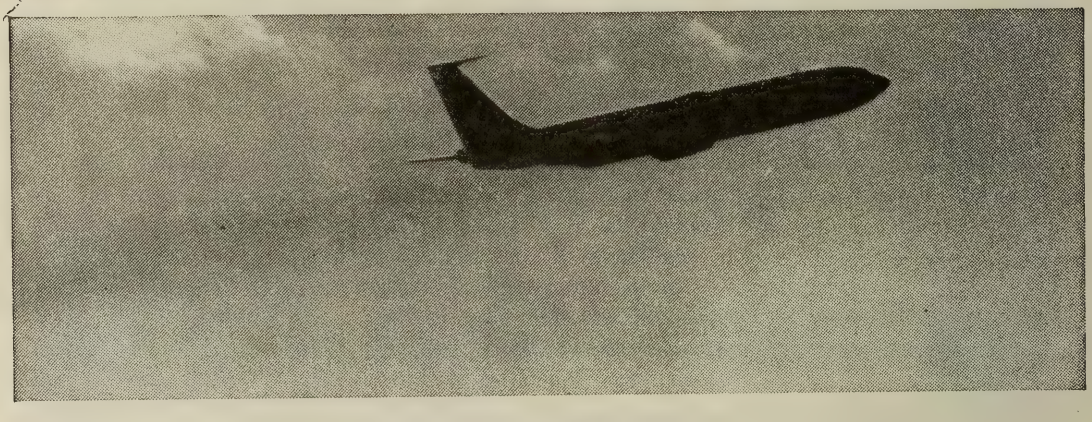
Angel

S indicates Stereo availability

fantasy is contrasted with harsh realism. The setting is a Swiss village in the early nineteenth century. The resemblance to Shakespeare's tragedy consists of the misfortune of a pair of "star-crossed" lovers, Sali and Vrenchen, whose parents are sworn enemies. They are the children of neighboring farmers whose dispute over an intervening strip of land has become a feud. The two elope and make their way to a village fair, only to meet with gossip because they are unmarried. They wander further to the "Paradise Garden," a dilapidated pleasure resort "by a river in the mountains." There a vagabond character, who is called "The Dark Fiddler," tries in vain to persuade them into his way of life. The end is described by Philip Heseltine in his book on Delius: "Death were a thousand times to be preferred to the tarnishing of the faith that is in them, to the slow fading of that dream which had been their best ideal, their great illusion. . . . They seal their compact with a kiss. . . . There is a barge filled with hay moored to the river bank.

" 'Look, our marriage-bed awaits us!' cries Sali; and when they have drifted a little way down the river he pulls the plug from the bottom of the boat and casts it into the river. From the distance the voice of a boatman comes, fainter and ever fainter: 'Heigho, wind, sing low, sing low; travellers we a-passing by!' "

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

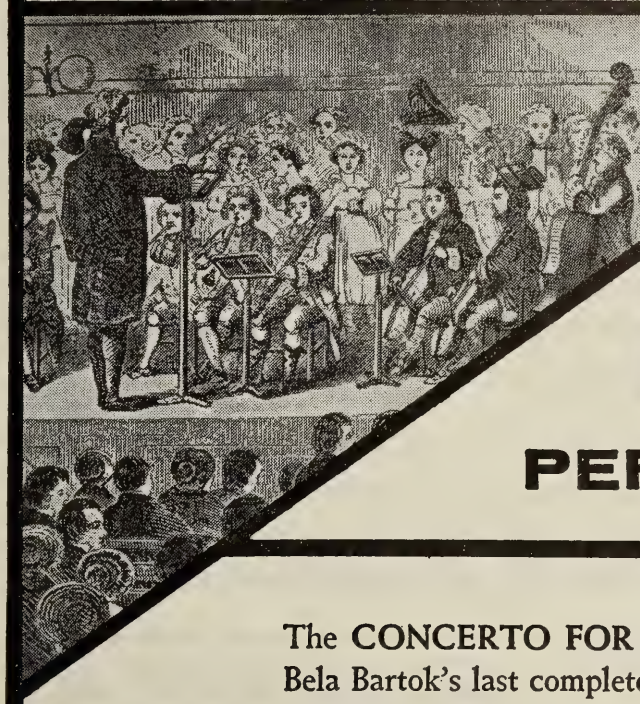
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The **CONCERTO FOR ORCHESTRA,**
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today.
So much information must be gathered and evaluated.
That is why so many Bostonians enlist the reassuring
support of State Street Bank's staff of investment specialists.
We work closely with investors to further a
wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

SYMPHONY No. 6

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, England, October 12, 1872; died in London, August 26, 1958

This Symphony had its first performance by the Royal Philharmonic Orchestra in Albert Hall, London, Sir Adrian Boult conducting, April 21, 1948 . The Symphony had its first American performance under Dr. Koussevitzky's direction at the Berkshire Festival, August 7, 1948. It was performed in Boston on October 22–23.

The score calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, tenor saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, xylophone, 2 harps and strings.

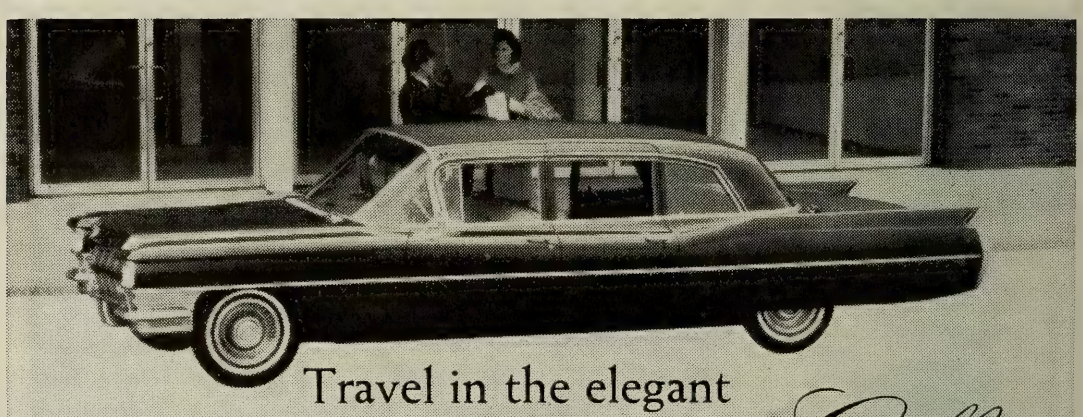
The score is dedicated to Michael Mullinar.

VAUGHAN WILLIAMS' nine symphonies, extending from his thirty-eighth to his eighty-sixth year, make a record of the artist's growth and the changing tastes of time. The first three (A Sea Symphony, 1910, A London Symphony, 1920, Pastoral Symphony, 1922) are in

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Open after Saturday night Symphony
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



Travel in the elegant manner that is ROBIE *Cadillac*
Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.
Call Robie Cadillac at 536-6823 for details.
ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

accord with the contemporary tendency toward program music with descriptive titles. The Fourth Symphony (of 1935) is definitely "absolute," with challenging dissonance; the Fifth, in D major, composed in the period of the Second War (1943) is by contrast gentle and lyric. The Sixth, shortly following the War, is again dramatic and challenging with a peaceful Epilogue. The *Sinfonia Antarctica* of 1953 was drawn from his music for a film, and numbered the Seventh. The Eighth, in D minor, he composed in 1956, in the words of James Day, one of his biographers, "the lightest and most charming of the nine." The symphony which he wrote in the year of his death and which reached the traditional number nine, is according to Mr. Day "lyrical and pensive but it is not without bold, even harsh moments."*

Of the nine symphonies, the Sixth has caused more written speculation than any of the others. The Epilogue, which is pianissimo throughout, in full contrast to what has gone before, has admittedly been a puzzle to English critics. At the same time the Symphony has obviously fixed the public attention. Simona Packenham in her biog-

* The London Symphony was introduced to the Boston Symphony Orchestra concerts in 1921, the Pastoral Symphony in 1933, the Fifth in 1947, the Sixth in 1949, the Eighth in 1957.

BOCA GRANDE PALM BEACH

Tat Saunders inc.

The Ritz Carlton Hotel

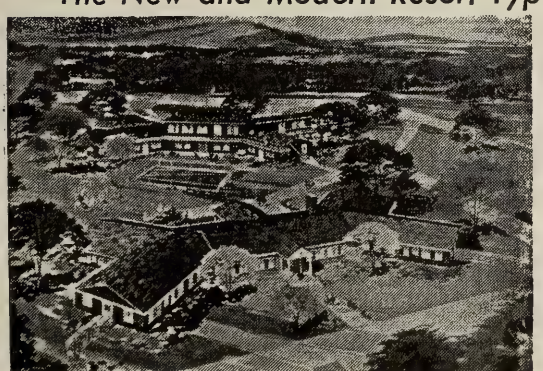
Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Meadowbrook Manor

MEADOWBROOK LANE • FRAMINGHAM, MASS.

The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300

Toll Free — Boston Area 235-6338

raphy of 1957, points out that it "has appeared in the concert lists with a regularity not even equaled by its predecessor at the height of its wartime emotional triumph." Hubert Foss in his biography of 1950, found that this Symphony had seemed "something of an unsolved enigma," but had unloosed "a flood of explanatory prose. The English language with its genius for the fantastic, abounds in polysyllabic words to describe nonsense. . . . But as they flood by, they leave me convinced that in this music there is something that writers cannot explain, even if they can understand it." We shall not quote here anything more "polysyllabic" than the sober words of Dyneley Hussey, who reported the first performance to the *New York Times* on May 30, 1948: "The new work, begun in wartime, states with that downright forcefulness which has always been a characteristic of Vaughan Williams' utterance what he feels about the War, and then turns at the end to a meditation upon an ideal and other worldly peace. The wonder of it is that it is all done with a mastery of musical construction and a freshness of invention for which the only precedent in musical history is Verdi's *Otello,* composed at a similar age."

Vaughan Williams evidently anticipated polysyllabic fantasies when he provided his own description for the Royal Philharmonic Society program on the occasion of the first performance. One may read

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1926: **Gertrude Ederle.** New England Life was in its 92nd year.



Were you born in 1926?

There were many important events that year (including your arrival). In the world of music, for instance . . .

The Boston Symphony received a highly valuable collection of musical instruments of the 17th and 18th centuries . . . Arturo Toscanini guest-conducted New York Philharmonic Society concerts . . . The Curtis Quartet of Philadelphia gave its first concert, in Washington, February 4... The Philadelphia Symphony Orchestra performed Rimsky-Korsakov's *Scheherazade* with the addition of the color-keyboard . . . Professor Wilhelm Fischer of Vienna discovered the manuscript of a Symphony in G by Mozart, supposed lost.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

between the lines of his factual account that when music is deeply felt, it is best not heaped with language. The very English Sir Ralph, as if wary of emotional commitment, and as if to forestall probing annotators, has written a purely technical analysis of his symphony for publication at its first performance. His description takes refuge in light, deprecating touches. Adjectives like "busy," "fussy," "trivial," "angry" read like the masks of feeling unspoken. When he writes of the Epilogue merely that "the music drifts about contrapuntally, with occasional whiffs of theme," we divine that he is in retreat from the personal commitment which the music and only the music can reveal. The composer seems to give himself away when, at the end of a recording by London Records, he speaks briefly on the disk, addressing Sir Adrian Boult and the London Philharmonic Orchestra, evidently moved by the performance: "Especially I want to thank you for your wonderful performance of the finale, Epilogue, of my Sixth Symphony. It was a

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Have you tried the Palacsintas *on our special after-theatre pancake menu?"*

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109

Name_____
Address_____
City_____ State_____ Zip Code____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

wonderful feat of endurance to play an absolute pianissimo for three hours on end and, mind you, it was not merely not playing loud; it was a positive, sensitive pianissimo full of meaning and tension."

The Epilogue is the longest movement (actually sixteen minutes). The strings which open it are muted, and someone (Sir Adrian?) has penciled on the working copy of the score: "All strings senza vibrato — V. W." The movement follows without break music of dramatic violence. The mood of the Epilogue is anticipated only in the quiet passage that closes the second movement. Rather than add to the sum of intrusive speculation we shall quote the composer's analysis for what help the bare succession of themes may give, but more particularly for what it may reveal about himself, and so defer to his evident wish to allow the music to speak for itself.

Vaughan Williams writes:

This Symphony was begun probably about 1944 and finished in 1947. It is scored for full orchestra including saxophone. There are four movements: Allegro, Moderato, *Scherzo* and Epilogue. Each of the first three has its tail attached to the head of its neighbour.

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



First Movement — Allegro

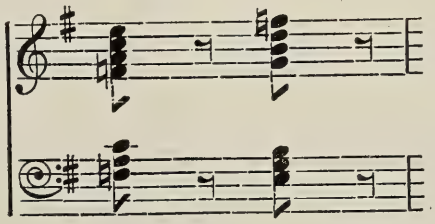
The key of E minor is at once established through that of F minor, A-flat becoming G-sharp and sliding down to G natural at the half bar thus:—

Ex. 1



The last three notes of (1) are continued, rushing down and up again through all the keys for which there is time in two bars, all over a tonic pedal. Two detached chords

Ex. 2



lead to a repetition of the opening bar, but this time the music remains



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

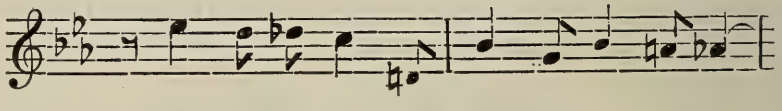
in F minor and the rush up and down is in terms of the first phrase. While strings and wind remain busy over this the brass plays a passage which becomes important later on

Ex. 3



The fussy semiquavers continue in the bass while the treble has a new tune in the cognate key of C minor

Ex. 4



etc.

Then the position is reversed and the treble fusses while the bass has



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Cott
QUALITY
BEVERAGES

NOTED
FOR
GOOD
TASTE

Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from
Kenmore Square RE 4-3388

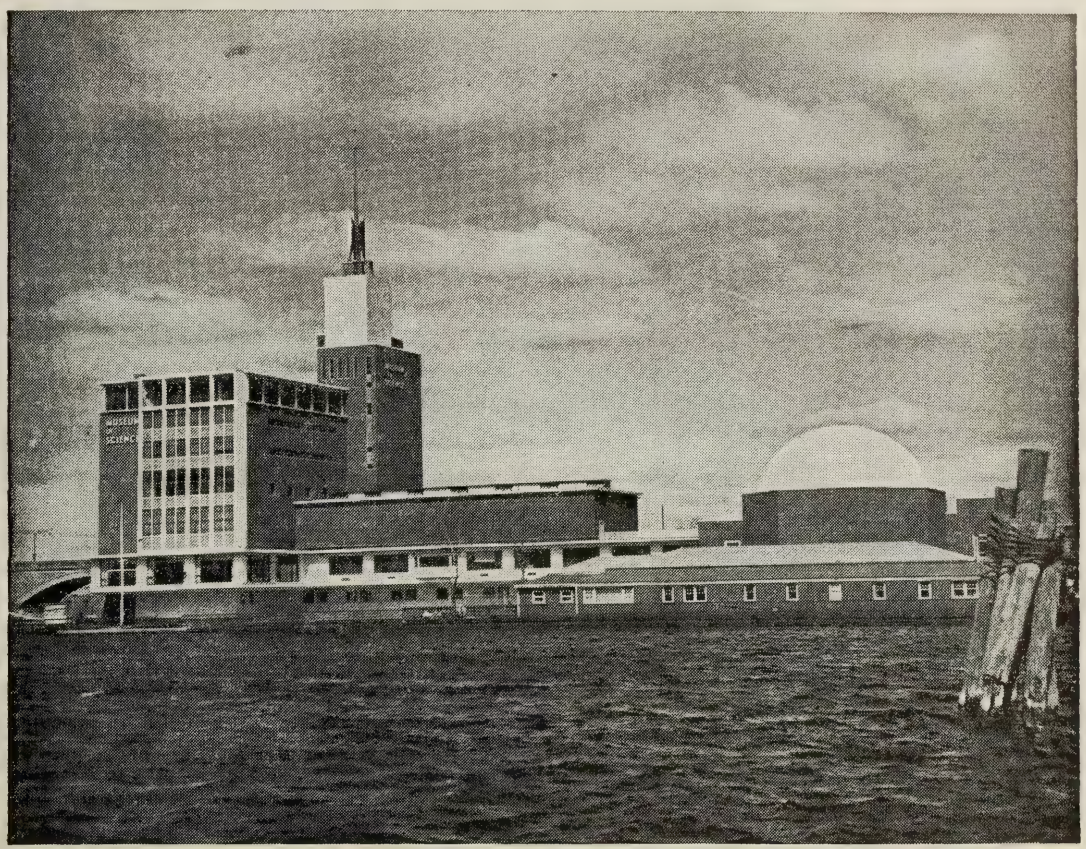
Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
and
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

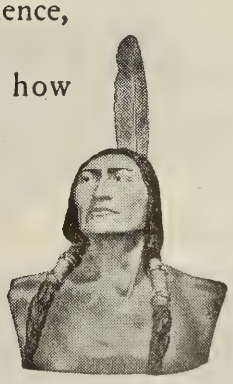


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

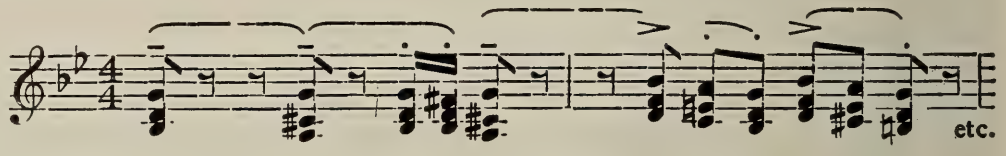
of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

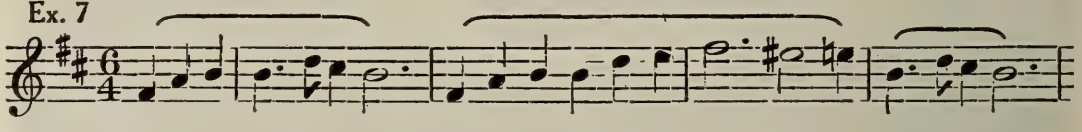
the tune. This leads us back to our tonic pedal and the instruments rush around as at the beginning. Thus ends the first section of the movement. The next section starts with this persistent rhythm:—

Ex. 5 

Over this trumpets, flutes and clarinets play a tune in cross-rhythm which starts thus

Ex. 6 

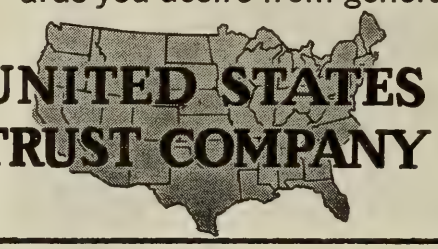
This continues for a considerable time with some incidental references to Ex. 3 and is followed by a new tune while the persistent rhythm persists.

Ex. 7 

Then we are given a further installment of Ex. 6. The brass now plays Ex. 7 very loud and this brings us to, what I believe the professional Annotator would call the "*reprise* in due course." As a matter of fact

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

THIS IS THE YEAR TO SPOIL YOURSELF... FOR LIFE!

The new 1965 Cadillac is as inspiring to drive as it is to look at. Its many new engineering advances provide a stability and handling ease never before known—and this performance is delivered with an almost unbelievable quiet. And consider Cadillac's many new comforts and conveniences. For example, you can enjoy a new tilt and telescope steering wheel that is exclusive to Cadillac—and Comfort Control that automatically maintains a pre-selected interior temperature. An impressive array of power equipment is standard on all models. Have you experienced Cadillac for 1965? Go ahead—spoil yourself and your family. You'll never be satisfied with anything less!

So new! So right! So obviously Cadillac

this *reprise* is only hinted at, just enough to show that this is a Symphony and not a symphonic poem. But I am not sure that the "due course" is well and truly followed when we find the tune Ex. 7 played for yet a third time (this time in E major) quietly by the strings accompanied by harp chords. To make an end and just to show that after all the movement is in E minor, there is an enlargement of the opening bar.

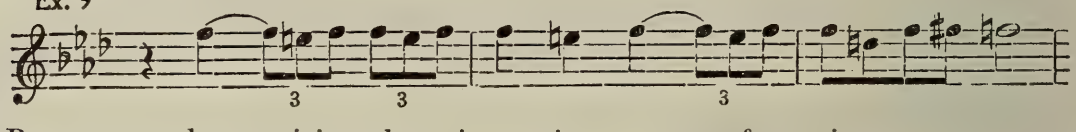
Second Movement — Moderato

This leads on from the first movement without a break. The principal theme is based on this rhythm

Ex. 8 

sometimes "straight" and sometimes in cross-rhythm. A flourish follows, first on the brass loud, then on the woodwind loud and then soft on the strings.

Ex. 9



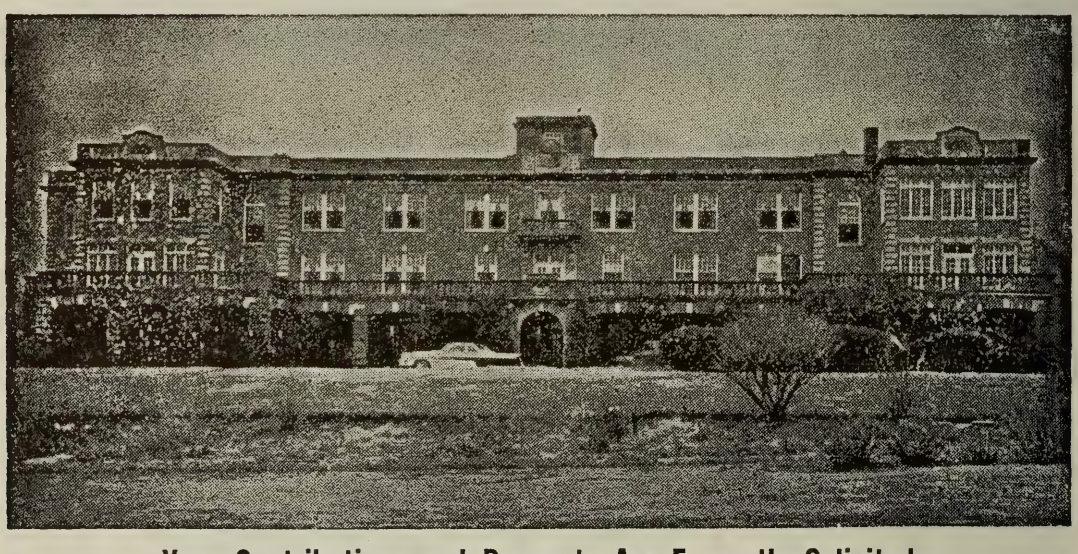
Between each repetition there is a unison passage for strings

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

Ex. 10 

The strings continue softly, but before they have finished the trumpets enter with this figure taken from the opening theme

Ex. 11 

The trumpets start almost inaudibly, but they keep hammering away at their figure for over forty bars getting louder and louder. Meanwhile the rest of the orchestra have been busy chiefly with the melody though not the rhythm of the opening theme. Having reached its climax the music dies down. The *Cor Anglais* plays a bit of Ex. 10 and this leads direct to the Third Movement.



IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

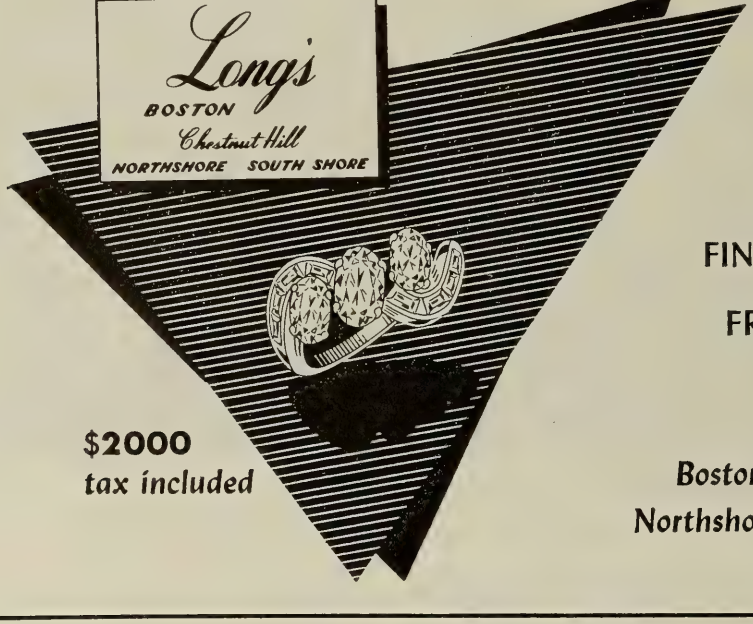
WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry

TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



$2000
tax included

FINE DIAMONDS
FROM LONG'S

Boston, Chestnut Hill,
Northshore and South Shore

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

Third Movement — Scherzo

This may be possibly best described as fugal in texture but not in structure. The principal subject does not appear at the beginning. Various instruments make bad shots at it and after a bit it settles down as

Ex. 12



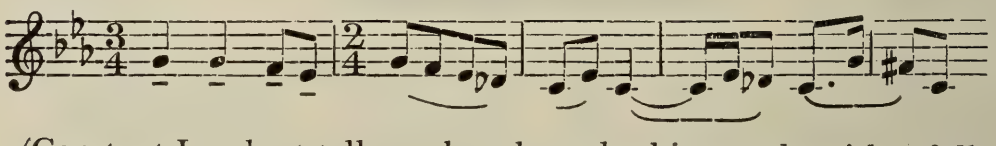
With this is combined a trivial little tune, chiefly on the higher woodwind.

Ex. 13



An episodical tune is played on the saxophone and is repeated loud by the full orchestra.

Ex. 14



etc.

(Constant Lambert tells us that the only thing to do with a folktune is to play it soft and repeat it loud. This is not a folk tune but the same difficulty seems to crop up.)

When the episode is over the woodwind experiment as to how the fugue subject will sound upside down but the brass are angry and insist on playing it the right way up, so for a bit the two go on together and to the delight of everyone including the composer the two versions fit, so there is nothing to do now but to continue, getting more excited till



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

the episode tune comes back very loud and twice as slow. Then once more we hear the subject softly upside down and the bass clarinet leads the way to the last movement.

Fourth Movement — Epilogue

It is very difficult to describe this movement analytically. It is directed to be played very soft throughout. The music drifts about contrapuntally with occasional whiffs of theme such as

Ex. 15



with one or two short episodes such as this, on the horns

Ex 16



and this on the oboe

Ex. 17



etc.

At the very end the strings cannot make up their minds whether to finish in E-flat major or E minor. They finally decide on E minor which is, after all, the home key.

The Composer wishes to acknowledge with thanks the help of Mr. Roy Douglas in preparing the orchestral score.

R. V. W.



ENTR'ACTE

VAUGHAN WILLIAMS

ALTHOUGH a number of fine eulogies of Vaughan Williams have been written since his death, and especially by those who knew and loved him, none is quite so revealing as the autobiographical chapter which he provided for "Ralph Vaughan Williams, A Study," by Hubert Foss (George A. Harrap & Co., Ltd.). Portions of this chapter are here quoted. The account is characteristic of the composer — conversational, completely unpretentious, with a kindly humor as he touches upon the teachers and the companions he has known through the years of his musical growth. He dwells upon his early ineptitudes, his chance encounters, in such a way that a reader who had not heard his music would have the picture of a good-natured English amateur who has spent a good part of his life taking lessons in rather haphazard sequence, and made of music a sort of full-time hobby. To know his music is to realize that these are apparent truths which conceal a deep purposefulness, an intense devotion, a sturdy and self-reliant individuality. To tell the whole truth would have required a burst of self-



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service

• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

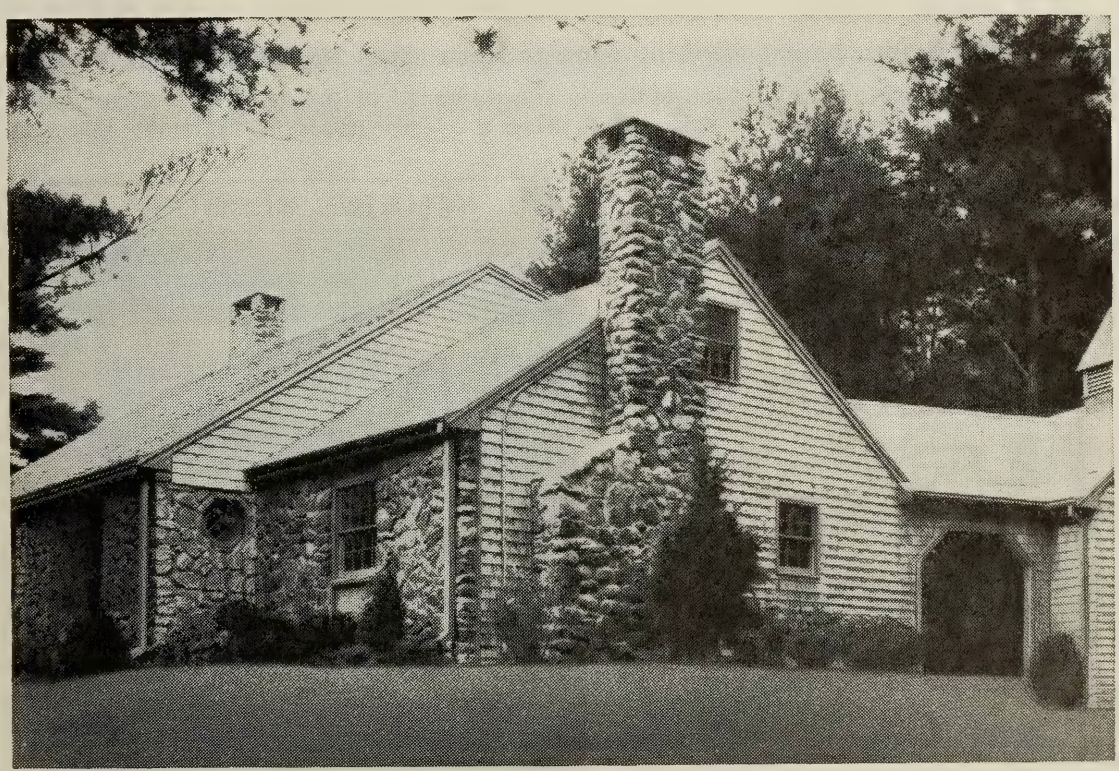
Fine Pictures • Custom Framing on Premises • Moderately Priced

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

revelation quite impossible from an Englishman of good taste, who prefers simply to compose in his own way and, excepting for a bit of parenthetical jocularity, to allow his music to speak for itself.

He begins with his first musical contact as a child with no claims to special talent:

"My first teacher in musical theory was my aunt, Miss Wedgwood. When I was about six I wrote a pianoforte piece, four bars long, called, heavens knows why, 'The Robin's Nest.' It was shown to some musical visitors, and my sister heard one of them say, 'Has he learnt any thorough bass?' My sister and I pondered for long over what thorough bass could be. Of course, it never occurred to us to ask. However, soon after this my aunt took me through a book which I still have, called *The Child's Introduction to Thorough Bass in Conversation of a Fortnight between a Mother and her Daughter aged ten years old* (London, printed for Baldwin Cradock and Joy, 14, Paternoster Row, 1819). Here is a specimen from Conversation 8:

Mary. Mama, have I anything more to learn about the chord of the seventh?

Mother. Yes, you already know how a simple chord of the seventh is formed, but you are also to learn that there are four different kinds of sevenths.

If you want to speak a new language— **speak to Berlitz first.**

30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

The step beyond the turntable, the step beyond the changer...

AUTOMATIC TURNTABLE

GARRARD'S TYPE A

LABORATORY SERIES ®



This entirely new kind of record playing component combines a dynamically balanced tone arm, full size professional turntable, and world's finest automatic record changer in one unit. **$84.50**

Available in Boston area at:

Audio Lab., 16 Eliot St., Cambridge

DeMambro Hi-Fi Center, 1093 Commonwealth Ave.

Lafayette Radio, 584 Commonwealth Ave.

Minute Man Radio, 28 Boylston St., Cambridge

Radio Shack, 730 Commonwealth Ave.

and other high fidelity dealers

GARRARD SALES CORP., PORT WASHINGTON, N. Y.



BOSTON SYMPHONY CHAMBER PLAYERS

INAUGURAL CONCERT

SANDERS THEATRE, CAMBRIDGE

SUNDAY, NOVEMBER 8, 8:30

MOZART: Quartet in F for Oboe, Violin, Viola, and Cello, K. 370

BEETHOVEN: Serenade in D for Flute, Violin, and Viola, Op. 25

BEETHOVEN: Septet in E flat for Strings and Winds, Op. 20

All Seats Reserved: $2.50, $3, $3.50, $4

Tickets Available Now

Symphony Hall Box Office CO 6-1492

BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello
GEORGES MOLEUX, bass
DORIOT ANTHONY DWYER, flute
RALPH GOMBERG, oboe
GINO CIOFFI, clarinet
SHERMAN WALT, bassoon
JAMES STAGLIANO, French horn
ROGER VOISIN, trumpet
WILLIAM GIBSON, trombone
EVERETT FIRTH, tympani

THOMAS D. PERRY, JR., *Manager*
Symphony Hall
Boston, Mass. 02115

BALDWIN PIANO

RCA VICTOR RECORDS

"I had been taught pianoforte, which I never could play, and the violin, which was my musical salvation. I remember as if it were yesterday, when I was about, I think, seven years old, walking with my mother through the streets of Eastbourne and seeing in a music shop an advertisement of violin lessons. My mother said to me, 'Would you like to learn the violin?' and I, without thinking, said 'Yes.' Accordingly next day a wizened old German called Cramer appeared on the scene and gave me my first violin lesson."

Ralph took his violin to school with him and played it in the school orchestra. A visiting piano teacher brought him the "Bach Album" in the Novello edition and opened his eyes and ears to a composer he had somehow missed. "Of Bach I then knew nothing, and I imagined vaguely that he was like Handel but not so good. This Bach album was a revelation, something quite different from anything I knew, and Bach still remains for me 'in a niche by himself.' "

His piano lessons equipped him for home performance.

"My brother, sister, and I were encouraged to play pianoforte duets from funny old volumes containing choruses from *Messiah* and *Israel,* which I loved, and arias from *Don Giovanni* and *Figaro,* which bored me, though I have to admit that we played the Overture to *Figaro* at about ♩=50, my aunt complaining that it was the fashion to play it much too fast."

la maisonette
the little house
of many designers
115 newbury street
boston
invites you to see
a new fall
collection
of
Beautiful
Fashions





YESTERDAY – TODAY

The following is an excerpt from an article about the Boston Symphony Orchestra in *Business Week* August 1, 1964:

> *For the first thirty-five years of its existence, the deficits of the Boston Symphony Orchestra were made up entirely by its founder, Major Henry Lee Higginson, a marvelously proper Bostonian who could become quite indignant at the notion his burden could or should be shared. "Charge the deficit, if there be any, to profit and forget the loss," he used to instruct the Orchestra's manager, "for it does not really exist."*
>
> *Today, the Boston Symphony Orchestra is big business, requiring some three million dollars a year. Part of this money is made up by the contributions of 4,000 to 5,000 donors – the "friends of the symphony" – yet the world-renowned Orchestra still doesn't make ends meet.*

Yesterday one man, Major Higginson, could do it. Today thousands of Friends are required to offset the Orchestra's deficit. The statement that this Orchestra does not make ends meet is a serious – and unfortunately a correct one. The situation can be relieved only with the help of everyone who enjoys the music provided by the Boston Symphony Orchestra. Contributions to the Friends are gratefully accepted at the Friends Office, Symphony Hall.

At Charterhouse, he composed a trio with a "principal theme distinctly reminiscent of César Franck, a composer whose name I did not even know in those days, and whom I have since learned to dislike cordially. . . . I remember that after the concert James Noon, the mathematical master, came up to me and said in that sepulchral voice which Carthusians of my day knew so well, 'Very good, Williams, you must go on.' I treasured this as one of the few words of encouragement I ever received in my life!"

Leaving Charterhouse in 1890, he entered the Royal College of Music, where he came under the guidance of Sir Hubert Parry. "I was quite prepared to join with the other young students of the R. C. M. in worshipping at that shrine, and I think I can truly say that I have never been disloyal to it. Perhaps I can no longer, owing to the weakening digestion of old age, swallow Parry's music whole, as I did then; but I still thrill to the magnificence of *Job* and *De Profundis,* and I hereby solemnly declare, keeping steadily in view the works of









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

Byrd, Purcell, and Elgar, that *Blest Pair of Sirens* is my favourite piece of music written by an Englishman." Parry gave him a sense of independence, and forced upon him, to his subsequent gratitude, the Appassionata Sonata and the last quartets of Beethoven.

Vaughan Williams seems always to have acquired more from listening to music or studying scores than from teachers:

"During the intervening summer holidays one very important thing happened. I went to Munich and heard my first Wagner opera. We found that *Die Walküre* was down for that evening. The opera, we were told, would start at seven, so at six o'clock we sat down to have a preliminary meal. Hardly had we started when the waiter rushed in — he had made a mistake — on a Wagner *Abend* the Opera started at six. The rest decided for dinner, but I, like the hero of a novel, 'left my food untasted' and rushed off to the Opera House. I arrived just in time to hear that wonderful passage for strings when Sieglinde offers Siegmund the cup. This was my first introduction to later Wagner, but I experienced no surprise, but rather that strange certainty that I had heard it all before. There was a feeling of recognition as of meeting an old friend which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folk-song, when I first saw Michelangelo's *Day and Night,* when I

The Midtown Motor Inn Extends a Cordial Invitation to the

Symphony Subscribers

to attend the

Pre-Symphony Luncheons

in their fourth season with

Harry Ellis Dickson

Prominent Member of the Boston Symphony Orchestra, discussing

"Music of the World — Inside the B. S. O."

Other Guest Speakers

G. Wallace Woodworth
Professor of Music, Harvard University

Klaus Liepmann
Director and Professor at M.I.T.

Friday, November 6, 1964

Mr. Max Kaplan, Guest of Honor and Speaker
Consultant of the Arts to the Lincoln Center and Columbia University

MIDTOWN MOTOR INN

diagonally across from Symphony Hall

$3.75 per person (series of eight $28.00) including the lecture, luncheon, gratuities and Free Parking Throughout the Concert

For Reservation call COngress 2-1000

Pre-Symphony Gourmet Dinner before Saturday, Sunday, Tuesday, Wednesday and Thursday Concert Series — $4.00

Afternoon Tea served after the Concert

suddenly came upon Stonehenge or had my first sight of New York City – the intuition that I had been there already."

A friend named Richard Walthew found that Ralph, who had once openly espoused Gounod and his kind, had "become a complete prig" and would admit to consideration no others but Bach, Beethoven, Brahms, and Wagner. Walthew thereupon dragged him to *Carmen:* "I remained to pray." Verdi's *Requiem* gave him a similar awakening jolt:

"At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the Word 'Dona.' Was not this the purest 'village organist'? But in a very few minutes the music possessed me. I realized that here was a composer who could do all the things which I, with my youthful pedantry, thought wrong – indeed, would be unbearable in a lesser man; music which was sentimental, theatrical, occasionally even cheap, and yet was an overpowering masterpiece. That day I learnt that there is nothing in itself that is 'common or unclean'; indeed, that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.' "

At Cambridge, where he went in 1892, he learned the organ, and conducted a small choral society. He valued this experience. After

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

Cambridge he returned to the "R. C. M.," and studied with Charles Villiers Stanford with whom he waged continual battle:

"The details of my work annoyed Stanford so much that we seldom got beyond these to the broader issues, and the lesson usually started with a conversation on these lines: 'Damnably ugly, my boy. Why do you write such things?' 'Because I like them.' 'But you can't like them, they're not music.' 'I shouldn't write them if I didn't like them.' So the argument went on, and there was no time left for any constructive criticism. Stanford tried – I fear in vain – to lighten my texture. He actually made me write a waltz. I was much bitten by the modes at that time, and I produced a modal waltz! I really must have been unteachable and hopelessly obstinate.

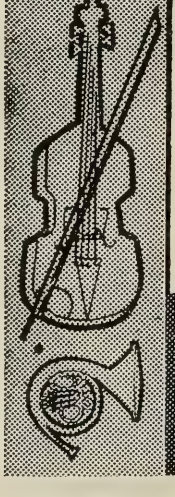
"Stanford never displayed great enthusiasm for my work. I once showed him a movement of a quartet which had caused me hours of agony, and I really thought was going to move mountains this time. 'All rot, my boy,' was his only comment.

"With Stanford," concludes the peace-loving Williams, "I always felt

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

Our Excellent Dividend is Sweet Music for Savers!



EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
4 1/4 % ANNUAL RATE
QUARTERLY
DIVIDENDS COMPOUNDED 4 TIMES A YEAR
SAVE BY MAIL Postage Paid Both Ways
HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

I was in the presence of a lovable, powerful, enthralling mind. This helped me more than any technical instruction.

"In 1908 I came to the conclusion that I was lumpy and stodgy, had come to a dead-end, and that a little French polish would be of use to me. So I went to Paris armed with an introduction to Maurice Ravel. He was much puzzled at our first interview. When I had shown him some of my work he said that, for my first lesson, I had better *'écrire un petit menuet dans le style de Mozart.'* I saw at once that it was time to act promptly, so I said in my best French, 'Look here, I have given up my time, my work, my friends, and my career to come here and learn from you, and I am not going to write a *petit menuet dans le style de Mozart.'* After that we became great friends and I learnt much from him. For example, that the heavy contrapuntal Teutonic manner was not necessary. *'Complexe, mais pas compliqué'* was his motto. He showed me how to orchestrate in points of colour rather than in lines. It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.

"Brahms and Tchaikovsky he lumped together as *'tous les deux un peu lourds';* Elgar was *'tout à fait Mendelssohn';* his own music was *'tout à fait simple, rien que Mozart.'* He was against development for its own sake — one should only develop for the sake of arriving at something better. He used to say there was an implied melodic outline in all vital music, and instanced the opening of the C minor Symphony as an example of a tune which was not stated but was

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

implicit. He was horrified that I had no pianoforte in the little hotel where I worked. *'Sans le piano on ne peut pas inventer de nouvelles harmonies.'*

"I practised chiefly orchestration with him. I used to score some of his own pianoforte music and bits of Rimsky and Borodin, to whom he introduced me for the first time. After three months I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy, and a song cycle with several atmospheric effects, but I did not succumb to the temptation of writing a piece about a cemetery, and Ravel paid me the compliment of telling me that I was the only pupil who *'n'écrit pas de ma musique.'* The fact is that I could not have written Ravel's music even if I had wanted to. I was quite incapable, even with the piano, of inventing his *nouvelles harmonies.* I sometimes wish that I could think of the strange chords of my old friend Arnold Bax. I hope I am not like the fox without the tail, but I usually feel content to provide good plain cooking, and hope that the proof of the pudding will be in the eating.

"My French fever soon subsided, and left my musical metabolism on the whole healthier."

J. N. B.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

The Brown and White Fleet
Boston Cab
KEnmore 6-5010
Brighton Cab
STadium 2-2000
Brigham Cab
BEacon 2-5500
Cleveland Cab
ASpinwall 7-8700

SYMPHONY No. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born in Tavastehus, Finland, December 8, 1865; died in Jarvenpaa, September 20, 1957

Begun in Italy in the spring of 1901, the Symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. It was conducted many times by Serge Koussevitzky.

The most recent performances in the Friday and Saturday series were on September 28–29, 1962.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Imported NATURAL *Domestic*

CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

MALBENS
— famous Swiss Grapillon —

CO 6-1203
Free Delivery

There is a six-bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

FUNERAL SERVICE

J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

in an impassioned minor, "lugubre." Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his andante this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6/8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The vivacissimo and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient. COmmonwealth 6-1492

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 6, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

PURCELL . . . . . Suite from the Dramatick Music of Henry Purcell
(Arranged by Barbirolli)

I. Andante maestoso — Allegro
II. Tempo di minuetto
III. Andantino
IV. Allegretto giocoso
V. Largo
VI. Allegro

(First performance in Boston)

HAYDN . . . . . Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

INTERMISSION

ELGAR . . . . . Symphony No. 2 in E-flat, *Op.* 63

I. Allegro vivace e nobilmente
II. Larghetto
III. Rondo: Presto
IV. Finale: Moderato e maestoso

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 13; Feb. 3, 17; Mar. 10, 24

ENCORE SERIES: Jan. 14; Feb. 5, 19; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 13, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

DVOŘÁK . . . . . Symphony No. 3, in E-flat major

I. Allegro moderato
II. Adagio molto
III. Allegro vivace

(First performance at these concerts)

HUGGLER . . . . . "Sculptures," *Op.* 39

BETHANY BEARDSLEE, Soprano

(First performance)

INTERMISSION

KODÁLY . . . . Variations on a Hungarian Folk Song, "The Peacock"

WAGNER . . . . . Prelude to "Die Meistersinger von Nürnberg"

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS
TEL. LONGWOOD 6-8348

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

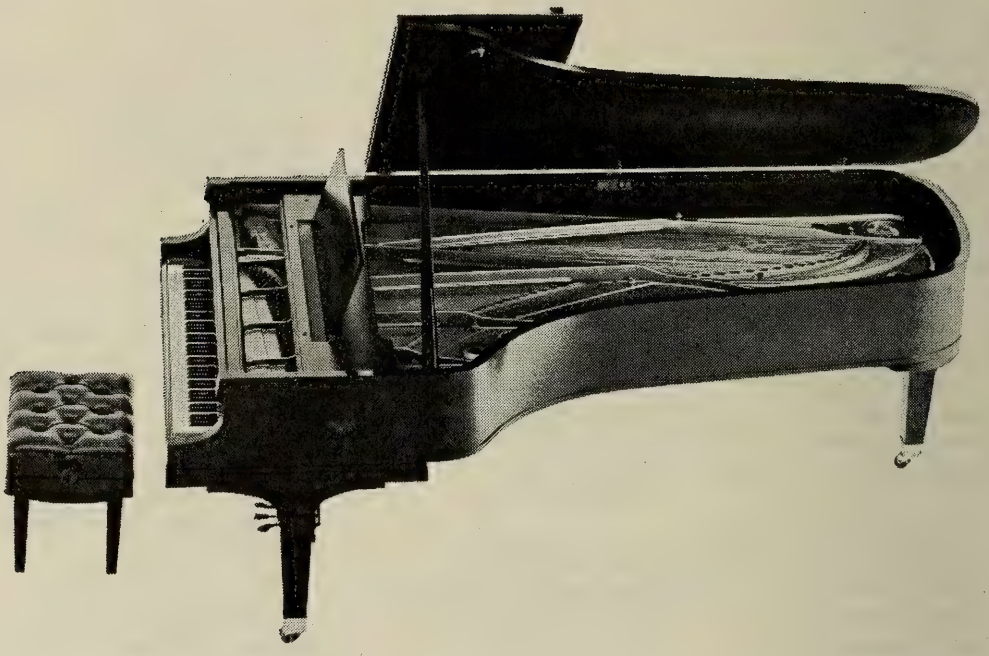
ROSARIO MAZZEO, *Personnel Manager*



"There's nothing I like better than playing for people, and I am happy to be playing on a beautiful Baldwin."

. . . Lorin Hollander

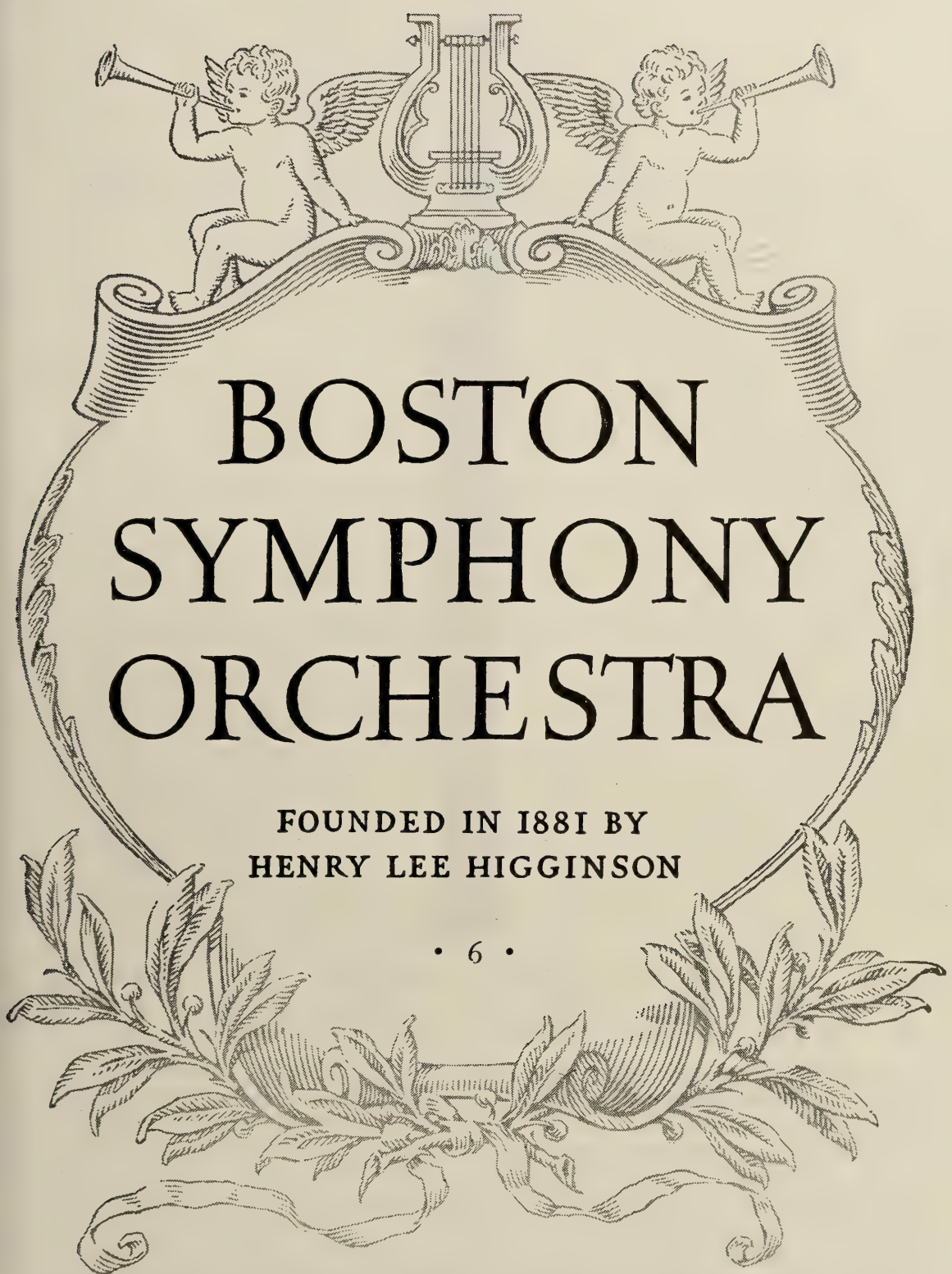
JORDAN HALL • NEXT FRIDAY EVE., NOV. 6, AT 8:30



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

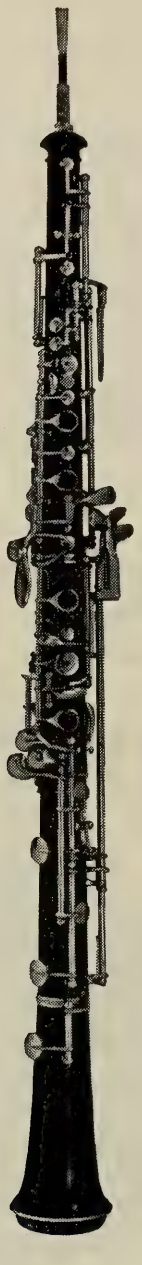


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 6 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

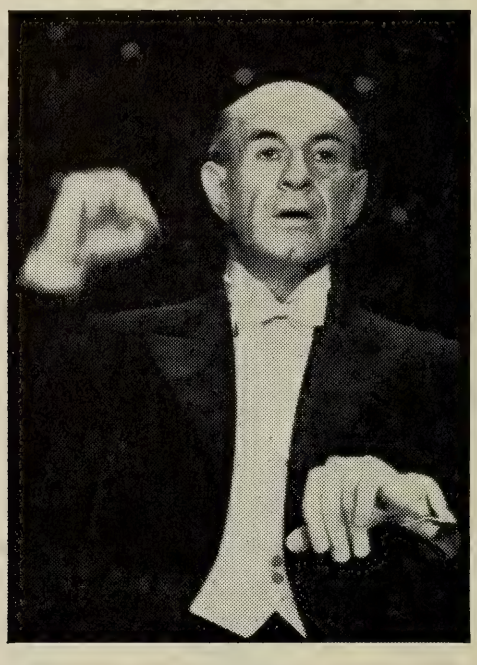
NORMAN S. SHIRK
Assistant Manager

ROSARIO MAZZEO
Orchestra Personnel Manager

JAMES J. BROSNAHAN
Business Administrator

Assistant Administrators

SARAH M. HERING
HARRY J. KRAUT



Erich Leinsdorf and the Boston Symphony:

• Mahler's Symphony No. 5
• Excerpts from "Wozzeck"



Erich Leinsdorf and the Boston Symphony interpret the complexities of Mahler's score with a rare depth of understanding. In this impressive new Dynagroove album, the emotions, tensions and tonal spectrum of the work come through with brilliant clarity. Soprano Phyllis Curtin is featured as Marie in highlights from Berg's stark, tragic opera, "Wozzeck." Handsomely packaged 2-record set including text piece by Neville Cardus.

RCA Victor
The most trusted name in sound

CONTENTS

Program (for this week) . . . 329
Program (November 13–14) . . 379
Program (November 20–21) . . 381

NOTES

Purcell (Suite from the Dramatic Music of Henry Purcell) . 331
Haydn (Symphony in G minor) . 345

ENTR'ACTES

England's Greatest Composer . 336
Beethoven, Thayer and Elliot Forbes 356
Edward Elgar (*By Neville Cardus*) . . . 372

NOTES

Elgar (Symphony No. 2) . . . 364

EXHIBITION

The paintings by John J. Enneking (1840–1916) now in the Gallery, have been loaned by the Vose Galleries.

SIR JOHN BARBIROLLI

By NEVILLE CARDUS

Sir John Barbirolli returns to Boston after an absence of five years, having conducted this Orchestra as guest on January 30–31, 1959. Since 1961 he has divided his time between the Hallé Orchestra and the Orchestra of Houston, Texas, where he has just been re-engaged for three seasons. The following description of him was written by the music critic of the "Manchester Guardian."

John Barbirolli is proud to call himself a Londoner. He was born in Southampton Row fifty years ago. But his father and grandfather, both musicians, played in the first of all performances of Verdi's "Otello" at La Scala; and his mother came from the South of France. He has the Italianate look, the dark complexion, the eyes. He is London in his speech, his sometimes "Cockney" wit and impishness. Also he has Napoleonic aspects; small of stature, inclined to bury his chin in his upper chest while talking; inclined to walk to the conductor's rostrum with left arm bent as though about to go under his jacket's lapel.



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.

The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

He can be Napoleonic too, in his imperiousness, his uncompromising exercise of his own will, his unhesitating trust in his intuitions. He is, of course, an egoist, terrifically so, but in a way that is entirely lovable. He really believes that by his conducting he is able not only to interpret a composer but to endow the composer with new life. I have seen him wrestling with himself, tears in his eyes, while he has been conducting Mahler. In such moments he has gone wholly into the composer's mind and being.

Here is the paradox—this most egoistical of all British conductors forgets himself in the music he presents; forgets, that is, his own consciousness of self. But he does not forget his technical control. The disinterested spectator watches from the seat of detached musical judgment, even while the imagination is riding on apparently unharnessed. The professional conductor watches the artist. Wagner's brain, it has been said, had a centre cold as ice while he was composing the surging passionate climaxes of the meeting of Tristan and Isolde in the garden in Act II. So is it with Barbirolli. I once sat in the ranks of the Hallé Orchestra during a wonderfully vital and uninhibited performance of the Ninth Symphony of Mahler. It was on this occasion that I saw the tears in Barbirolli's eyes, the tumult in his breast. But at the end of an interpretation which Mahler himself might have found emotionally exhausting, Barbirolli told me that he had seen me sitting amongst the double-basses and hoped I had been comfortable.

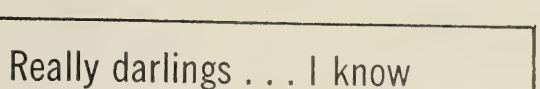
He is ruthless in his demands on himself; consequently he expects everybody else who serves music to be as unsparing and inexhaustible. Where his energy comes from is hard to say, or rather it is hard to say how the charging of it is maintained. He is physically lithe and strong-fibred. But he goes hours without food. I believe he eats a substantial meal once a day, usually at midnight, cooking it himself for preference. He is a connoisseur of food and wine—in those snatched moments when he becomes con-

scious of flesh, hunger and other material satisfactions.

The complex in Sir John of austerity and sensuous love of life, of Spartan and Epicure, of kindly consideration and ruthless integrity, is the secret of his universal range as interpreter. He has kin and sympathy with Vaughan Williams; he has equal kin and sympathy with Mahler. These two composers are poles apart—at any rate I imagine Dr. Vaughan Williams would hope so! Barbirolli is as ready to dance with Johann Strauss as to kneel and pray with Bach. His interpretation of Elgar's *The Dream of Gerontius* is priestliness made poetic and sensuous. His interpretations of Sibelius are as impersonally grand as the Finnish landscape and Sibelius's own visage and granitic baldness.

His re-creation of the Hallé Orchestra from the ruins during Hitler's war has been his great unselfish service to British music. To come to Manchester in wartime, to build anew from the ashes, he gave up the conductorship of the Philharmonic Orchestra of New York, which position of renown he inherited from Arturo Toscanini. His devotion to his Hallé "boys" (and "girls") persuaded him to turn away from temptations to direct Covent Garden Opera. Here we have possibly lost much—if not as much as we have gained from Barbirolli's "Hallé." For Barbirolli, *au fond,* is an opera conductor.

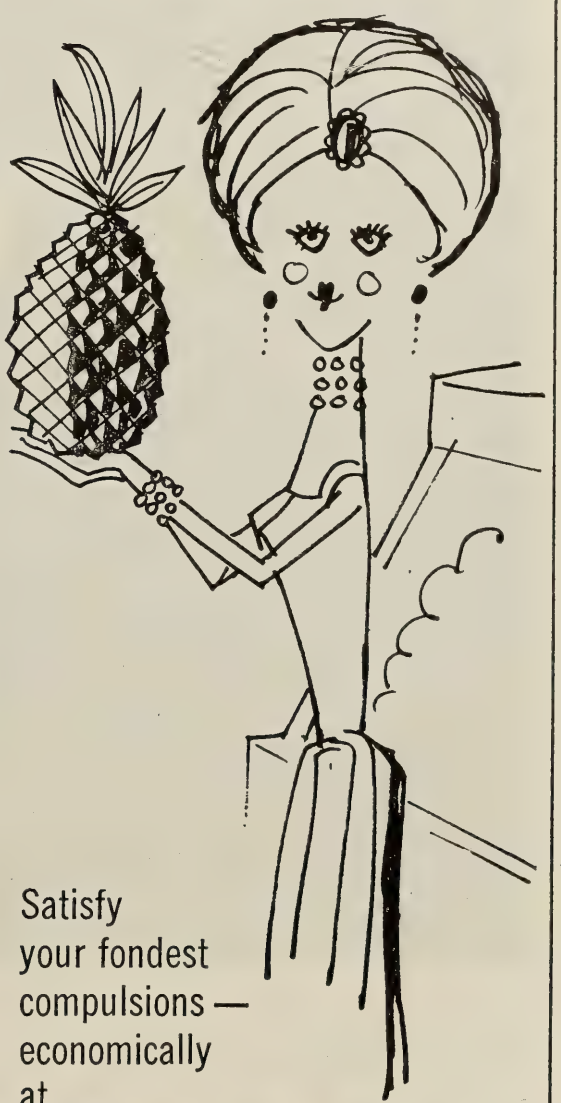
Years ago, when he was one of the old British National Opera Company, I heard Barbirolli conduct Strauss's "Rosenkavalier." It remains in my memory as the equal of anything done with the same opera by Krauss or Kleiber. Sir John is today in his prime. If he will only try to harbour his physical resources, it may be that the best in him is still to come.



FIRST CHAMBER CONCERT

The Inaugural Concert by the Boston Symphony Orchestra Chamber Players will take place in Sanders Theatre, Cambridge, next Sunday, November 8, at 8:30 (*see page 365*).

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?

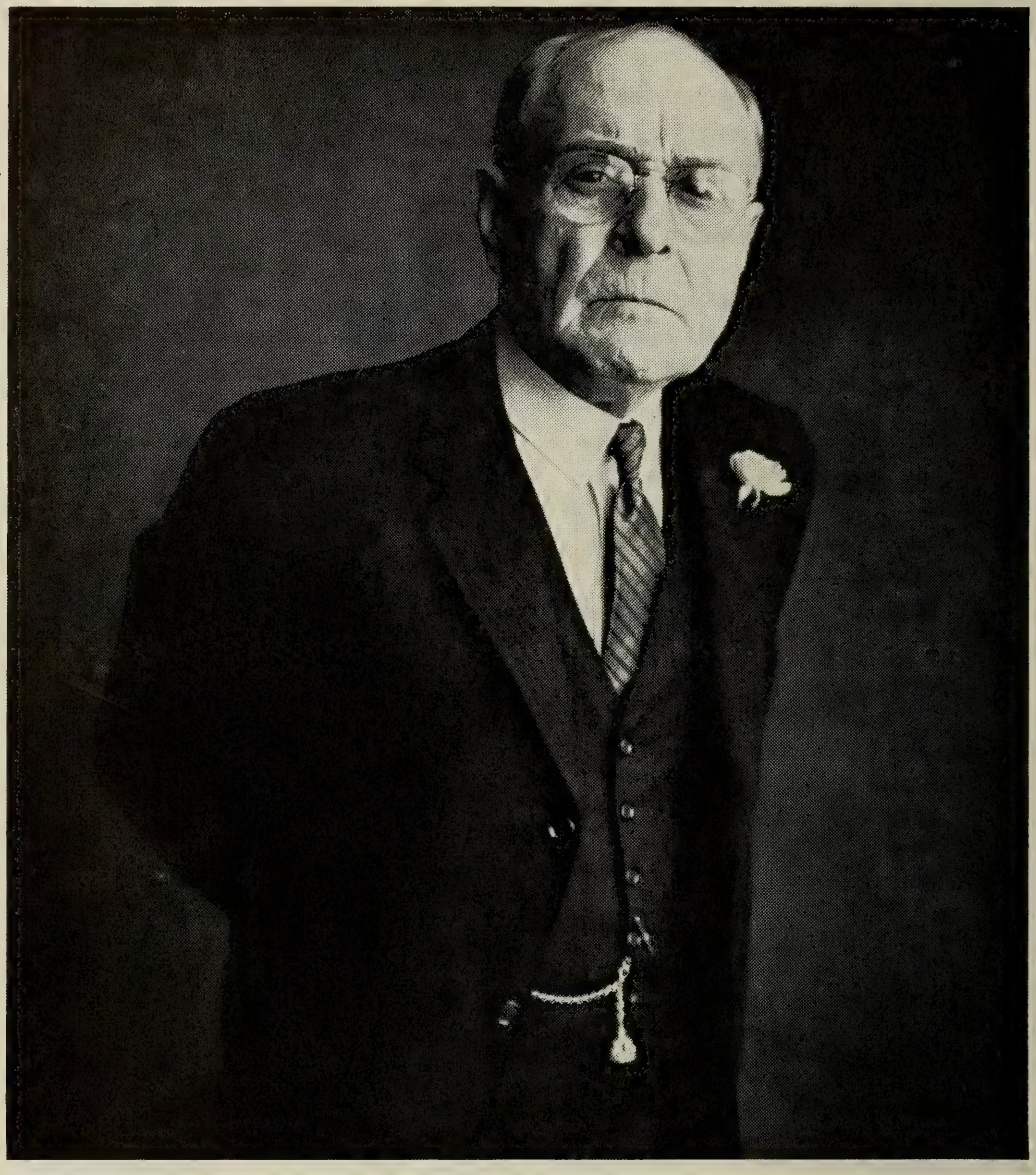


Satisfy
your fondest
compulsions —
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

This man is a dreadful lawyer



In fact, he's no lawyer at all. But that didn't stop him from writing his own Will. (Why not save the legal fees? thought he.)

The cost will be enormous.

For example, when he dies, his estate will dwindle under taxes that a well-drawn Will can avoid.

Worse — a good part of what's left after taxes, claims and settlement costs may well end up in the wrong hands.

It's so easy to have your Will drawn by a lawyer . . . and so expensive, so wasteful, so downright unfair to your heirs *not* to!

See your lawyer about your Will. Keep it up to date. Maybe there will be a place for us in the picture, as executor or trustee.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Sixth Program

FRIDAY AFTERNOON, November 6, *at* 2:00 *o'clock*

SATURDAY EVENING, November 7, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

PURCELL . . . . . Suite from the Dramatick Music of Henry Purcell
(Arranged by Barbirolli)

I. Andante maestoso — Allegro
II. Tempo di minuetto
III. Andantino
IV. Allegretto giocoso
V. Largo
VI. Allegro

(First performance in Boston)

HAYDN . . . . . Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso
II. Adagio
III. Menuetto
IV. Presto

INTERMISSION

ELGAR . . . . . Symphony No. 2 in E-flat, *Op.* 63

I. Allegro vivace e nobilmente
II. Larghetto
III. Rondo: Presto
IV. Finale: Moderato e maestoso

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
holiday
fashions
for young
fashionables
from the Longwood Shop
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SUITE FROM THE DRAMATICK MUSIC OF HENRY PURCELL

Born in London *circa* 1659; died in Dean's Yard, Westminster, November 21, 1695

Arranged by Sir John Barbirolli

Born in London, December 2, 1899

This Suite was arranged by Barbirolli in 1937, and derived from the operas and incidental stage music of Henry Purcell. Barbirolli was at that time the conductor of the New York Philharmonic Symphony Society, and it was at those concerts that the Suite was first performed on October 21, 1937.

It is scored for strings, with 4 horns, 2 flutes and English horn.

The works from which the Suite were derived have been identified by Lawrence Gilman as follows:

I. *The Gordian Knot Untied* (1691)

II. *The Virtuous Wife, or Good Luck at Last* (1694?)

III. *King Arthur, or The British Worthy* (1691)

IV. Unidentified number from Volume 15 of the Purcell Society Edition

V. *Dido and Aeneas* (1689)

VI. *King Arthur, or The British Worthy*

Not to be Missed

the Fall and Winter Collection

of

dresses - suits - costumes

sportswear - accessories

at

Hurwitch Bros.

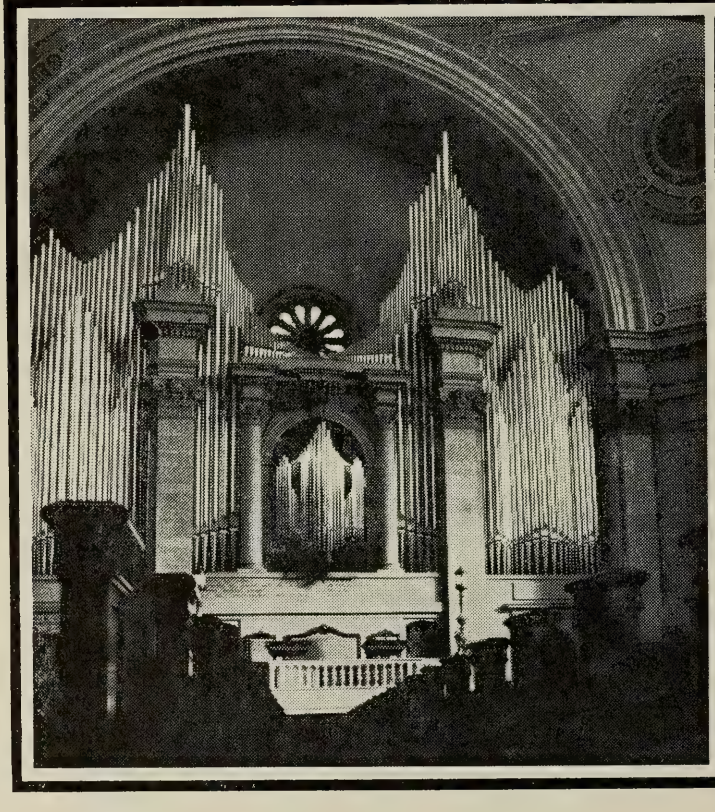
TWENTY NEWBURY STREET

The first movement is arranged for strings and horns. The second, a minuet, is for strings and two flutes. The third and fourth are for strings only. The fifth is a transcription of the famous Air of Dido, in passacaglia form, from Purcell's great Opera. It is arranged for strings with English horn. The sixth movement is for strings with four horns.

When Purcell's tercentenary was celebrated in 1959, Desmond Shawe-Taylor called him, quite as a matter of course, "our greatest composer," as Lawrence Gilman would have said, "impolitely," but without apparent intent to belittle more recent talents. The critic of the London *Sunday Times* compared this youthful genius to Mozart, but emphasized the advantage of the latter composer — "all the artistic forms that he needed lay ready to his hand, whereas Purcell was obliged to lavish his finest inventions on the trivial and ephemeral: on Shakespeare adaptations and quasi operas, on royal birthday and welcome odes, to hack verse or incidental music, to long-forgotten plays."

Although the Elizabethan madrigalists had by then brought their vocal art to a superb refinement of polyphony, the other musical forms in England were still rudimentary. It was the genius of Purcell which adapted this polyphony to string instruments in his Fantasias, and otherwise into vocal melody of unforgettable vividness.

His was the England of Samuel Pepys, Pope and Dryden. Purcell's



Christian Science

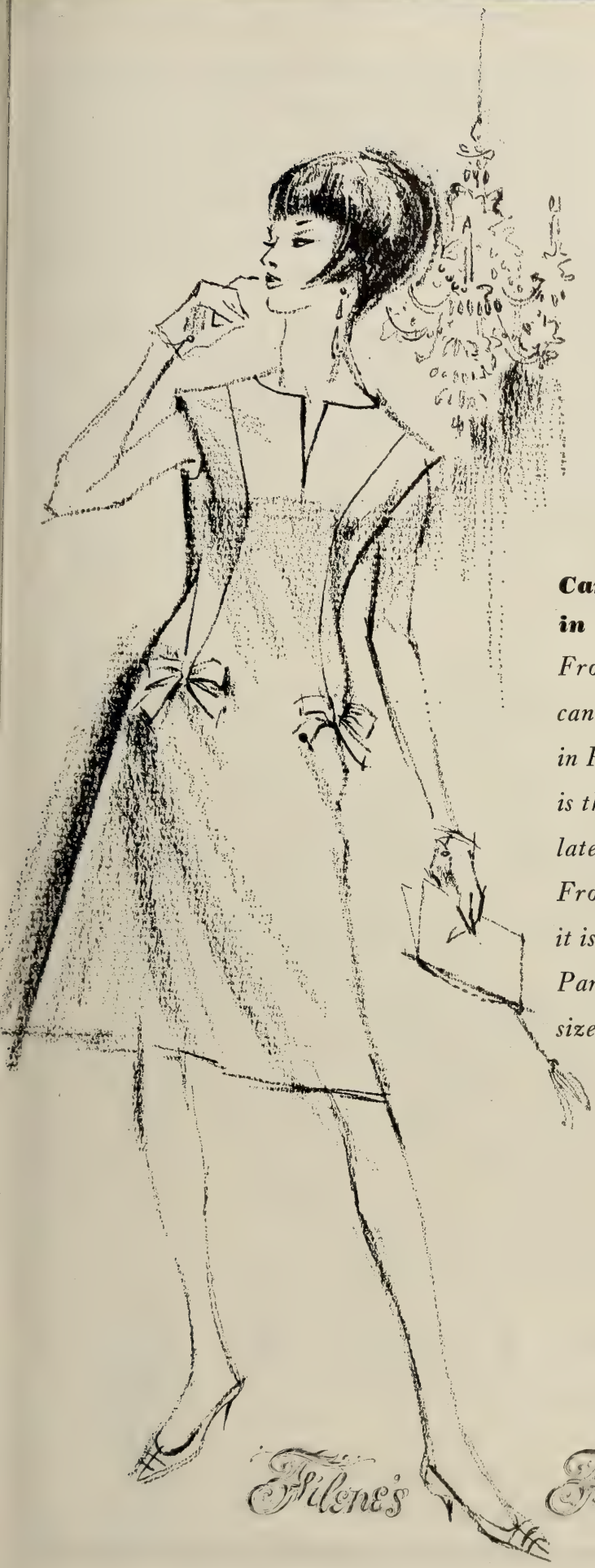
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



Candlelight elegance
in Paris Pink

From Adele Simpson's collection of
candlelight clothes especially developed
in Paris with Hubert de Givenchy
is this very cherishable
late day wool.
From inspiration to execution
it is entirely elegant.
Paris pink, also black,
sizes 8 to 16.

$110

Filene's French Shops

likewise illustrious father, Henry Senior, delighted Pepys, and caused that connoisseur of music to note in his diary on February 21, 1660:

"Met with Mr. Lock* and Pursell, Masters of Music, and with them to the Coffee House, into a room next the water, by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: *'Domine salvum fac Regem,'* an admirable thing."

When in 1689 Purcell wrote *Dido and Aeneas,* the first of his operas, composers destined to exalt the Baroque were not much more than born: Handel in Halle, Bach in Eisenach, Domenico Scarlatti in Naples were each four years old. The British King Charles II preferred the French music of the Court of Louis XIV, where Lully was in power and where François Couperin was not yet of age.

* Mathew Locke (c. 1630–1677).

The Best Food in the World
from All Over the World

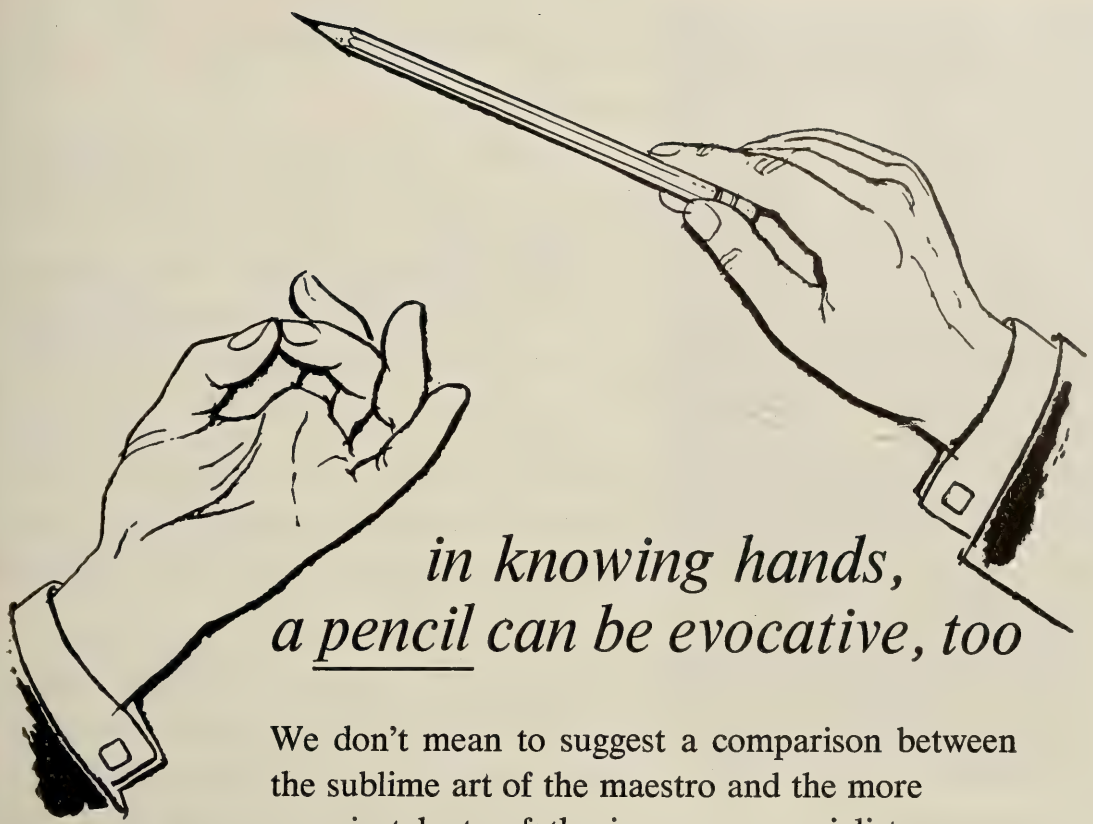
HOLIDAY FOODS

Maine Turkeys
Chestnuts for Stuffing
Cranberry Sauce
Brandied Mince Meat
English Plum Pudding
Brandied Hard Sauce
Continental Petits Fours

S. S. PIERCE

GROCERS and IMPORTERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

"ENGLAND'S GREATEST COMPOSER"

MICHAEL TIPPETT, one of the most highly regarded of English composers in his own country, is not second to Desmond Shawe-Taylor (quoted above) in his reverence for Purcell:

"Purcell's music has line, has elegance, has passion, has intellect. These are splendid stimulants and good correctives. Purcell's line is often arc-shaped but of immense variety. Whether vigorous or tender its unfailing characteristic is to carry you from here to there.

"Purcell's elegance is really a purity of style which enables him to pass from highly decorative airs to the ribaldries of some of the theatre-songs, without debasement of temper. Stravinsky, though given much to ostinati rather than line, has this kind of stylistic purity and musical elegance.

"Purcell's passion, as it appears in 'Dido,' is I think more akin to Shakespeare's than to Dryden's or Congreve's. This is why 'Dido' comes right out of its century, and remains unsurpassed in our national music.

"Purcell's intellect reaches out, at least for me, towards Bach. When I consider the first chorus of the St. Cecilia's Day Ode, 1692, I feel Purcell was historically hampered in his formal apparatus by the

THE
PIANO AT
MOST CONCERTS
IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS
162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Georges Edmond Moleux

If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

absence of fugue, for which he had all the contrapuntal gifts which Bach had. English musicians are apt to be afraid of the word 'intellect' when applied to music, but I feel we are mistaken. Passion without intellect, especially the intellect of formal coherence, founders so easily in sentimentality. Elegance without passion and intellect can become triviality. Line alone may be a purely sensuous gift.

"Perhaps the composers of my generation who rediscovered Purcell anew overvalue him. Yet I can imagine that the younger English serial composers now discovering Webern may return to Purcell too in their own time and way."

Henry Purcell, born in a musically insular England, to which Corelli and the other advanced Italian instrumentalists were hardly accessible, was yet able, by the direct appeal of his melodic and dramatic genius, the fortification of court patronage and his position as organist of Westminster Abbey, notably to increase his country's interest in music. The vogue held until fifteen years after his death, when Handel, himself then a young man of twenty-five, outshone the rather slim grace of the Englishman's music by the breadth and grandeur of his choral style, the superior, continental amplitude of his organ music and *concerti grossi*. "Like so many fine musicians of that time," writes Rolland of Purcell, "he was swallowed up in Handel, just as a stream of water loses



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

itself in a river. But there was nevertheless in this little spring a poetry peculiar to England, which the entire work of Handel has not – nor can have."

For many years the genius of Purcell was worshipped – within the pages of books on music, if little where else. Dr. Charles Burney, the eighteenth-century historian of unrestrained opinions, was as rapturous about Purcell as he was virulent about Dr. Blow, "who did himself the honor to call Purcell his scholar." After four pages of musical quotations headed, "Specimens of Dr. Blow's Crudities," in which many of the "unaccounted millions" of faults in counterpoint are marked with the assiduity of a Beckmesser, Dr. Burney expanded into particularized eulogies of Henry Purcell's works and thereby long kept alive an interest and regard for this composer.

He made this true prophecy: "Purcell was such an excellent cultivator of his farm in Parnassus, that its crops will be long remembered, even after time has devoured them."

It will be of interest to return to that finely sensitive specialist of the seventeenth century, Romain Rolland*:

"In his short life he had produced a considerable amount of work:

* From "Handel," by Romain Rolland, 1916.

BOCA GRANDE PALM BEACH

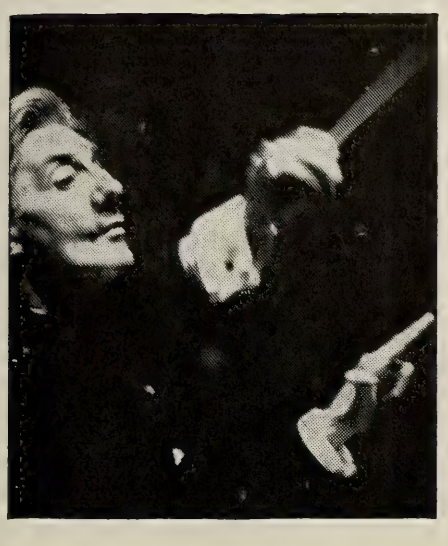
Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL









Sir John Barbirolli

MAHLER Symphony No. 9 with the Berlin Philharmonic (available February 1965) SB 3652

VAUGHAN WILLIAMS Symphony No. 5 in D, with the Philharmonia Orchestra S 35952

VAUGHAN WILLIAMS Fantasia on a Theme by Tallis; Fantasia on Greensleeves; ELGAR Introduction and Allegro for Strings, Op. 47; Serenade in E Minor, Op. 20, with the Sinfonia of London S 36101

ELGAR Enigma Variations, Op. 36; Cockaigne Overture, Op. 40, with the Philharmonia Orchestra S 36120

TCHAIKOVSKY Piano Concerto No. 1 in B Flat Minor, Op. 23; FRANCK Variations Symphoniques, with John Ogdon and the Philharmonia Orchestra S 36142

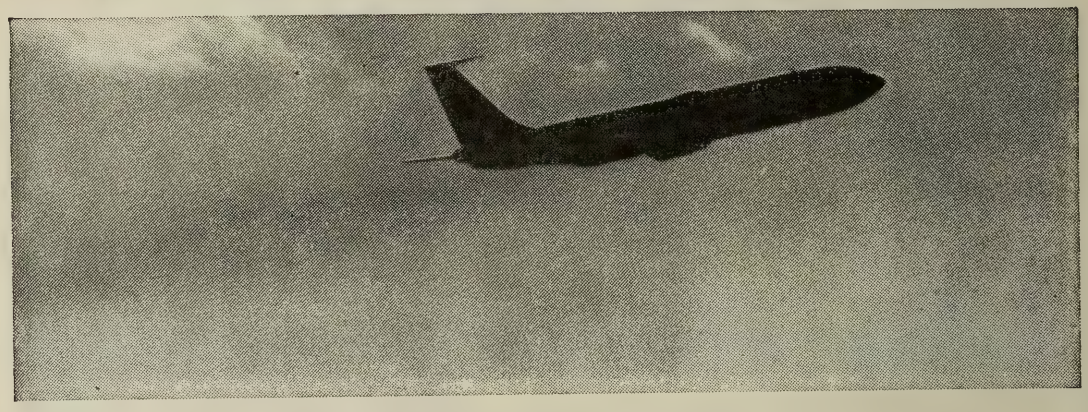
Angel

S indicates Stereo availability

operas, cantatas, religious music, and instrumental pieces. He was a cultured genius, and intimately acquainted with Lully, Carissimi, and the Italian sonatas, at the same time very English, possessing the gift of spontaneous melody, and never losing contact with the spirit of the British race. His art was full of grace and delicacy, much more aristocratic than that of Lully. He is the Van Dyck of music. Everything of his is of extreme elegance, refinement, ease, slightly *exsangué*. His art is natural: always steeped in the country life which is indeed the source of English inspiration. There are no operas of the seventeenth century where one finds fresher melodies which are more inspired and yet of a popular character. This charming artist was delicate, of a weak constitution, somewhat feminine in character, feeble, and of little stamina. His poetic languor was his strongest appeal, and at the same time his weak point; he was prevented from following his artistic progress with the tenacity of a Handel. Most of his works lack finish. He never tried to break down the final barriers which separated him from perfection.† His musical compositions are sketches of genius with strange weaknesses. He produced many hastily finished operas with singular awk-

† H. C. Colles claims a significant exception in *Dido and Aeneas:* "The more it is studied, the more confidently can we assert its flawlessness as one of the masterpieces of music drama, and the only English one."

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

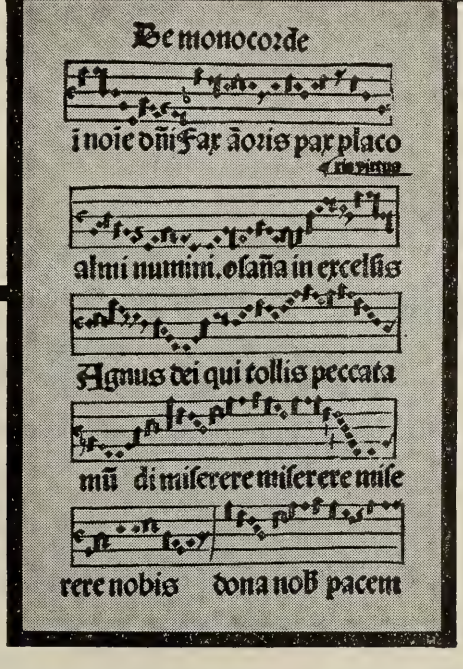
World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première

PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

wardness in the manner of treating the instruments and the voice — ill-fitting cadences, monotonous rhythms, a spoilt harmonic tissue, and, finally, in his larger pieces and those of grander scale, there is a lack of breath, a sort of physical exhaustion, which prevents him reaching the end of his superb ideas. But it is necessary to take him for what he is, one of the most poetic figures in music — smiling, yet a little elegiac — a miniature Mozart eternally convalescent. Nothing vulgar, nothing brutal, ever enters his music. Captivating melodies, coming straight from the heart, where the purest of English souls mirrors itself. Full of delicate harmonies, of caressing dissonances, a taste for the clashing of sevenths and seconds, of incessant poising between the major and minor, and with delicate and varied nuances of a pale tint, vague and slightly blurred, like the springtime sun piercing through a light mist. . . ."

THE BOSTON SYMPHONY

STRING QUARTET

quartet in residence at The New England Conservatory

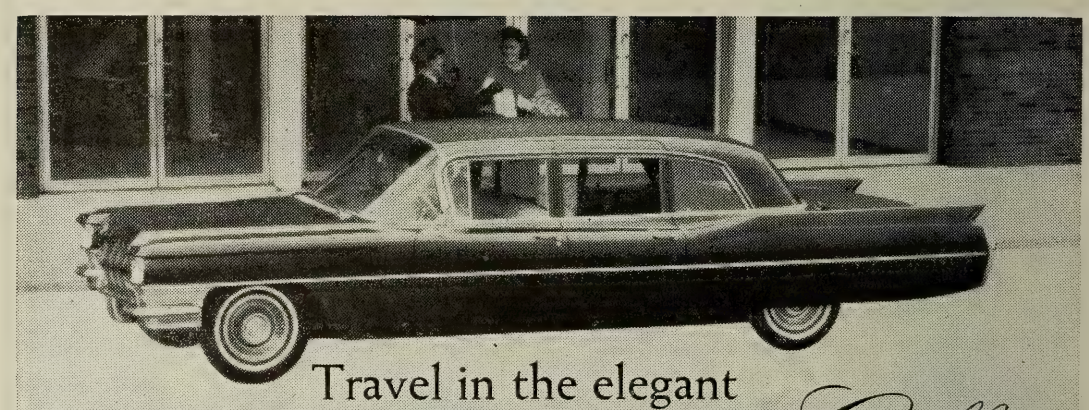
JOSEPH SILVERSTEIN BURTON FINE

GEORGE ZAZOFSKY JULES ESKIN

NOVEMBER 20 • JANUARY 8 • MARCH 19

Jordan Hall 8:30 p.m.

Series tickets: $10.00 - 9.00 - 7.50 - 5.00 on sale at the Jordan Hall Box Office thru Nov. 13. KE 6-2412



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

SYMPHONY IN G MAJOR, "OXFORD," No. 92

By JOSEF HAYDN

Born in Rohrau, Lower Austria, March 31(?), 1732; died in Vienna, May 31, 1809

This Symphony, composed in 1788, was performed at Oxford, England, on July 7, 1791. (This may not have been the first performance.)

Performances at the concerts of the Boston Symphony Orchestra have been on November 19, 1886; February 9, 1900; January 20, 1905; February 18, 1910; January 17, 1947, when Bruno Walter conducted, and January 24, 1958, when Robert Shaw conducted.

The score calls for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

IN THE summer of 1791, following Haydn's first series of concerts in London, the composer consented to go to Oxford and receive the degree of *Mus. Doc.* from the University. He may not have longed for this honor. Other musicians before him had slighted it. According to Hawkins' remark in his History of Music in 1766: "This degree is not

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Open after Saturday night Symphony
Tel. CIrcle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIO-THERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300
Toll Free — Boston Area 235-6338

much sought after nowadays." Hawkins says that Handel expostulated over the offer of a diploma at Oxford in 1733: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Handel's objection was the customary fee of one hundred guineas which went with the privilege. A degree *honoris causa* did not carry a fee, and this was Haydn's case. Haydn was not particularly interested, according to C. F. Pohl,* but "his friend Burney was of another opinion, and did everything possible to bring this honor upon his favorite." Haydn described the affair in a letter to Marianne von Genzinger, but the letter has been lost and we have only this written comment in his notebook: "I had to pay one and half guineas for the bell peals at Oxforth [*sic*] when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas."

* *"Mozart und Haydn in London."*

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian

Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1935: Bing Crosby. New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

There were three concerts, each given in the Sheldonian Theatre of the University, a hall seating four thousand, which was designed by Sir Christopher Wren more than a century before and modeled upon the Marcellus Theatre in Rome. Much was made of these concerts. Singers and players were brought from far and wide. Each concert was in three long sections with a parade of soloists and an emphasis upon the choruses of Handel. A symphony of Haydn was performed at the beginning of the second portion on each evening. The company which assembled was "numerous and elegant." Haydn arrived too late to rehearse for the first concert, on July 6, and one of his symphonies already familiar to the players (but now unidentifiable) was played instead. The symphony which was to bear the title "Oxford" figured upon the second program on July 7. But Haydn's "thesis" was apparently not actually written for the occasion. Karl Geiringer states categorically that this symphony was composed in 1788. He also states that

Women's Educational and Industrial Union

Select choice cards early from the comprehensive group of Christmas Card Albums in the Stationery Shop. Your purchases help support our services.
264 BOYLSTON STREET (opposite the Public Garden)

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

"the score, laid out at first for an orchestra of only medium size, was later enlarged by the addition of trumpets and timpani." This presumably for the Oxford performance. Dr. Hayes, professor of music at Oxford, presided at the concert; Cramer was the "leader." Haydn sat at the organ and indicated the *tempi.* The audience was highly pleased, and when an attempt was made to shorten the program, the students, the "gentlemen of the square cap," as Pohl called them, made a demonstration which forestalled that result. The *Morning Chronicle* reported, "A more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise."

The third concert was given on the evening of July 8, but now Haydn appeared in the splendor of his cap and gown of cream and cerise silk, for on that morning the honorary degree of Doctor of Music had been "voluntarily and liberally" conferred on him. The "Act of Convocation" was duly carried out in Latin. Haydn later responded by sending to the University a *canon cancrizans a tre* on the words,

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



"Thy voice, O Harmony, is divine." The canon was in three lines, which could be read forward and backward, crab-fashion, turned upside down and read again.

The *Public Advertiser* wrote of the concert audience which had beheld the composer so strangely arrayed: "They were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred upon him, the silent emphasis with which he thus expressed his feelings met with an unanimous and loud clapping."

Being a self-made musician without any appreciable academic recognition in his own land, Haydn was evidently gratified by these honors from a foreign university. In letters he signed himself *"Doctor zu Oxford."* The young Beethoven, dedicating to his teacher his first three published piano sonatas, may have wished to compliment him with the following phrasing of the dedication as announced in 1796: *"dédiées à Mr.* [!] *Joseph Haydn, Docteur en Musique."*

Haydn left no record in his notebook which would show that he had time between rehearsals and concerts to look about him at the town of



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP



BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

Oxford and the age-old University buildings. He did, however, visit Cambridge in November of the same year and put down these observations:

"Each university has at the back of it a very roomy and beautiful garden, besides stone bridges, in order to afford passage over the stream which winds past. King's College Chapel is famous for its carvings. It is all stone and so delicate that nothing more beautiful could have been made of wood. It has already endured four hundred years, yet everybody judges its age at about ten years because of the firmness and peculiar whiteness of the stone."

• •

The introductory *Adagio,* 3/4, is given to the strings alone, save for a phrase from the winds before the entrance of the *allegro spiritoso,* the main body of the movement, through which the triple rhythm is



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Cott
QUALITY
BEVERAGES

NOTED
FOR
GOOD
TASTE

Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from
Kenmore Square RE 4-3388

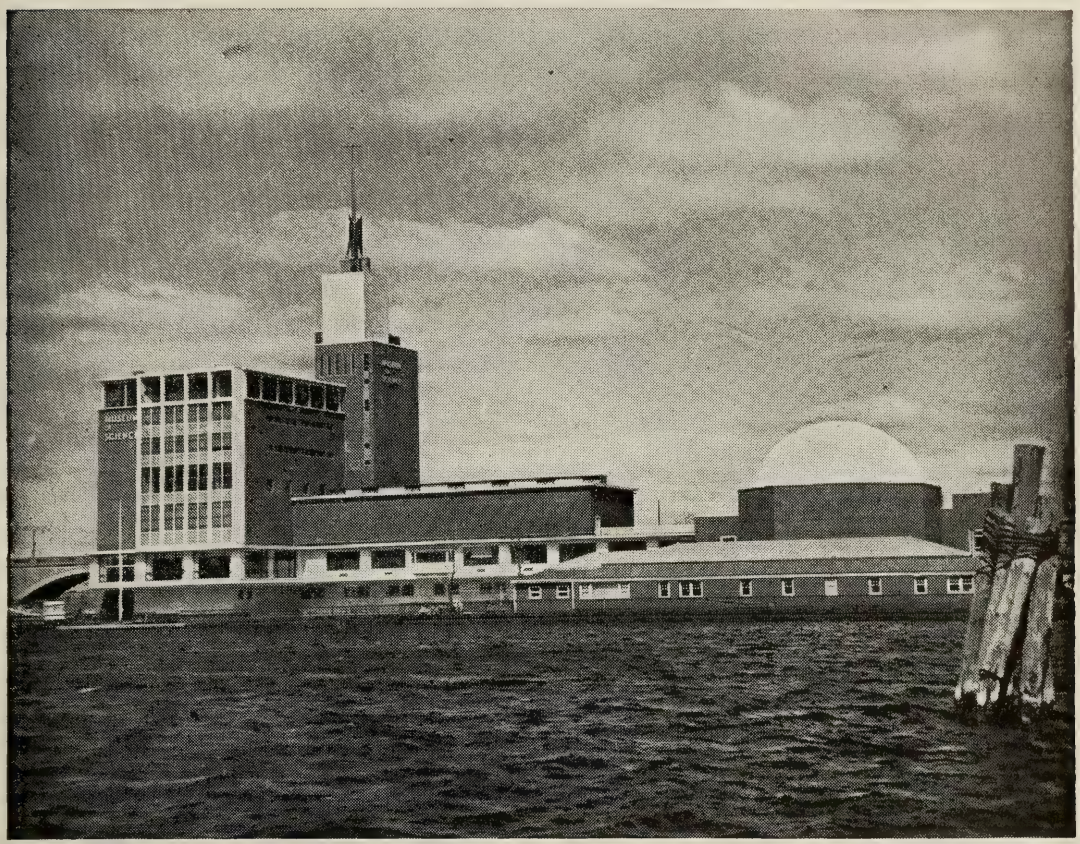
Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
and
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .



Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

preserved. The second theme is announced softly by the strings, in the dominant key. It figures conspicuously in the development, which is brief but eventful. There is a Coda of thirty bars.

The second movement, *Adagio,* is in D major, 2/4. The strings softly give out the melody, which is extended (*cantabile*) by the flute and oboe in turn. The middle section in D minor brings another songful theme, interspersed with agitated passages. The first section returning, is elaborated. The theme of the middle section is brought in once more to provide a *pianissimo* coda, sung by the oboes and flutes sometimes unaccompanied.

The Minuet (G major, 3/4, *allegretto*) has a quieter trio where the woodwind voices, with horns, are colorfully balanced by *pizzicato* strings.

The finale (*presto,* G major, 2/4) is in sonata form. The strings begin it, the flute doubles the violins, and presently the full orchestra is called upon. The second subject is stated at the 79th bar by the violins, the flutes soon joining in imitation. There is lively development.

NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader

A firm hand in the future...
Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY
Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation
FULL SERVICE BANK ®

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

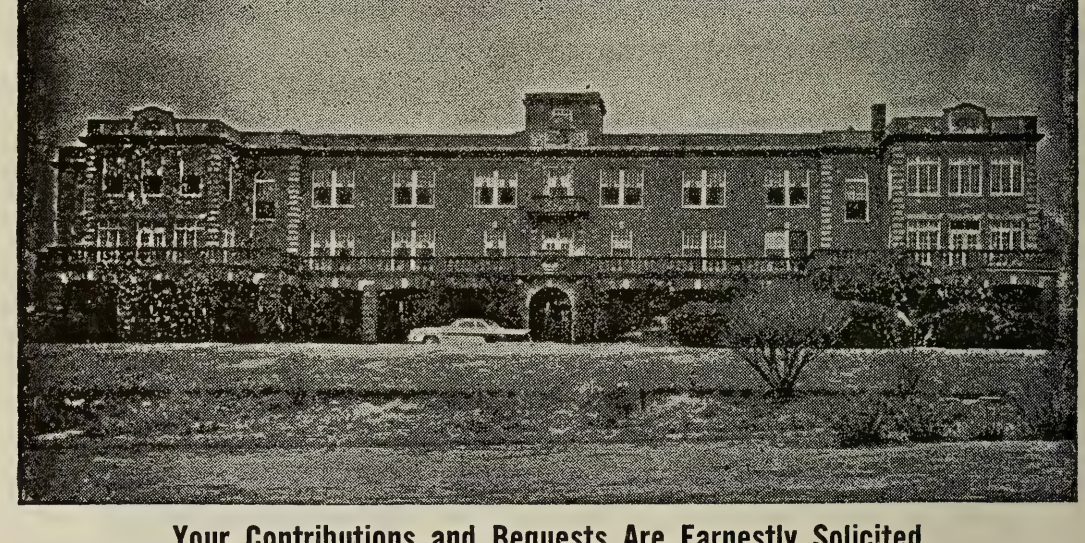
BEETHOVEN, THAYER AND ELLIOT FORBES

Thayer's Life of Beethoven has been "revised and edited" by Elliot Forbes, and newly published by the Princeton University Press.

A BIOGRAPHY of Beethoven was first entertained by Alexander Wheelock Thayer in 1845, when this worthy New Englander realized that no correct or adequate account existed. The book that would tell all became his life work. Thayer's text, written in English, was never published, but the first volume appeared in 1866 in German translation by Hermann Dieters. Ninety-eight more years have passed, in which time Thayer continued his efforts, was retarded by illness, and stopped by death in 1897. He had carried his story to the year

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover the difference between dining *and eating. . . ."*

THE BOSTON HOME, INC.
Established 1881
2049 DORCHESTER AVENUE • BOSTON, MASS.
A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited
President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



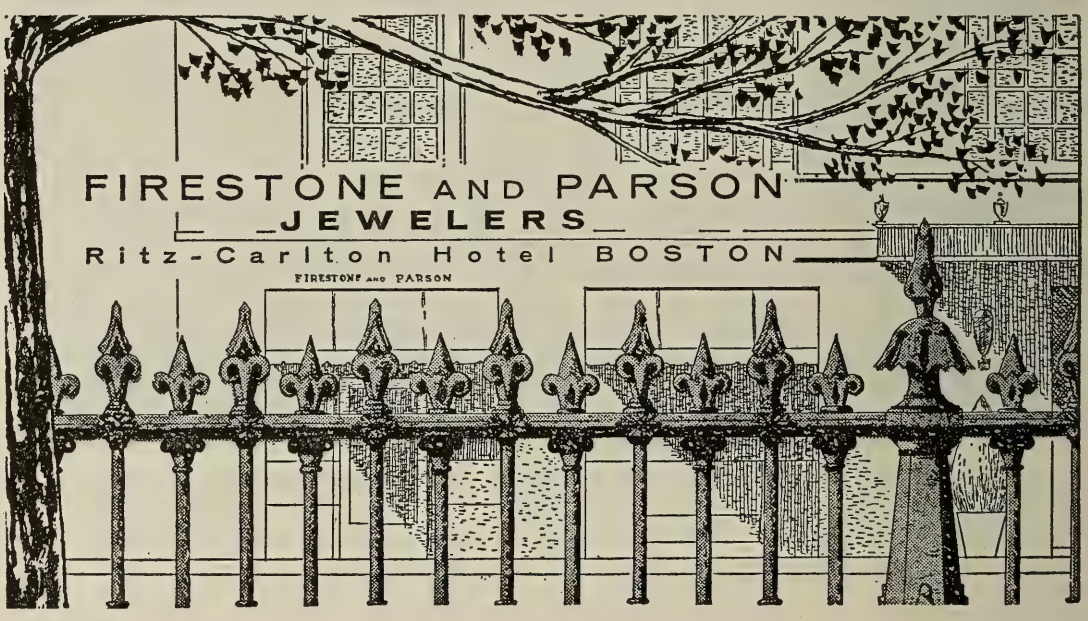
NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

1817, and left only bundles of notations about the remaining ten years of the composer's life. Hugo Riemann revised Dieters. Henry E. Krehbiel translated the German text with his own revisions and additions, for the first edition in English in 1924. Elliot Forbes has now re-edited this with certain emendations from the past and additions from what has come to life in recent years. The text is longer, but the handsome, modern format reduces the former three volumes to two. The result is not only up to date, but presumably definitive.

A phrase from Dwight's Journal to which Thayer once contributed sums up this tireless, methodical, wholly trustworthy searcher. "An ounce of historical accuracy is worth a pound of historical flourish." Rhetoric was not a part of Thayer's nature. He was not a musician, but enjoyed music and had a gift for writing. He was born in South Natick, Massachusetts, and graduated from Harvard College and Law School. Visiting Germany he became aware of the existence of a good deal of valuable but ill-assorted information about Beethoven. The composer had been dead eighteen years. Some who had known him were still living. His friends, Wegeler, Riess, Seyfried, Czerny, Schindler, Von Breuning, had written their reminiscences which were illuminating but often biased and contradictory. Later writers, who had not met Beethoven, were sent by his music into a state of rhetorical intoxication, into building up a romantic picture quite at odds with the picture the correspondence and the conversation books of the deaf man seemed to show. Thayer had found his mission. The task of interviewing, searching among contemporary periodicals, checking, compiling, took most of his time but brought him no money, and since he was poor he had to do literary hack work and accept contributions.

Thayer's system of presentation holds to complete chronological clarity. He devotes a chapter to each year of the composer's life from



DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

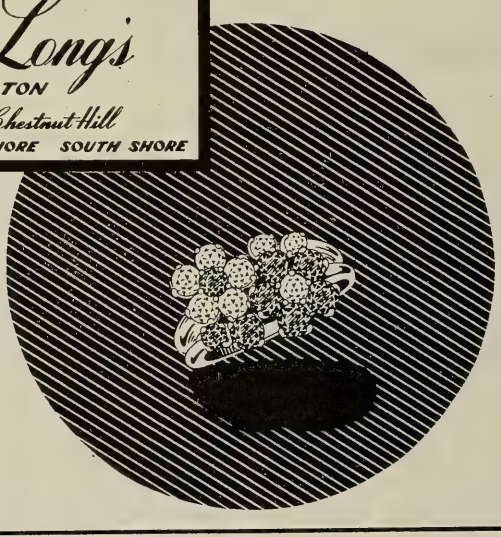
Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

1800, covering the twenty-seven last and great productive years in as many chapters. Most of them begin with a free anticipatory paragraph after which the events are particularized. The author does not detain us with analysis of the music nor does he indulge in rapturous fantasies. Such word-spinning he leaves to others, of whom there have been plenty, and their absence for once is refreshing. He once wrote to Dieters of his efforts – "It appears to me that Beethoven the *composer* is amply known through his works and in this assumption the long and wearisome labors of so many years were devoted to Beethoven the *man*." Although the rather exhaustive setting forth of events in time and place can be more informative than entertaining, the narrative is by no means without color. Beethoven was anything but a colorless figure in his letters, his conversations, his quoted remarks, and these when significant are duly set forth in their place.

Thayer's personal style is agreeable, straightforward, free of the academic starch otherwise prevalent in his day. The text seems to have survived the ordeals of translation and re-translation. Mr. Forbes' added paragraphs fit so well into the current of narration that if it were not for the special type ornaments opening and closing them, one could not guess, except for the date references, that Thayer is not

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore

speaking. The original author would probably be quite in accord with the method of this, his latest editor. Mr. Forbes seems to possess something of Mr. Thayer's modesty, thoroughness and unadorned integrity.

Mr. Forbes has searched all corners. He has restored bits that Krehbiel failed to take from the Dieters and Riemann accounts. He has drawn upon newly published letters. He has re-ordered the dates of composition of certain works by the evidence of sketchbooks newly examined. The lists of works with which Thayer ended each chapter are revised according to later scholarship.

There are no major corrections to put Thayer to shame. Perhaps he made his most striking error in fixing the year of the letter to the "Immortal Beloved" as 1806 and hazarding the lady as Therese von Brunsvik. Subsequent sleuths, a whole string of them, have roundly refuted both Therese and the year. They have agreed upon the year as 1812, but the identity of the beloved remains unknown.

Another subject which needed adjustment is the relationship between the composer and his nephew and ward, Karl, the relationship which filled the last years of his life with tragic suffering. Anton Schindler, who until Holz succeeded him as "right-hand man" looked after

SCHOENHOF'S, INC. *Foreign Books*

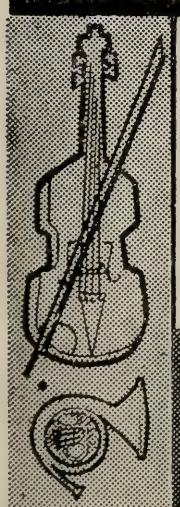
1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced

Our Excellent Dividend is Sweet Music for Savers!



EARN AN EFFECTIVE ANNUAL RATE OF 4.31%

4 1/4 % ANNUAL RATE

QUARTERLY DIVIDENDS COMPOUNDED 4 TIMES A YEAR

SAVE BY MAIL Postage Paid Both Ways

HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

Beethoven's daily needs at the time and was often the mediator between the two, left a biased account. Mr. Forbes, re-assembling the last chapters, found that Thayer had perforce been confronted with the prejudices of the friends who had witnessed that sad struggle. He found that the whole story needed more of the sober objectivity and the orderly laying forth which Thayer would have put into the narrative if he had lived to complete the book. He would not have called Karl, as Krehbiel did, "a graceless, profligate nephew," who showed for his uncle "not a spark of love, nor a scintilla of gratitude." Such accusations are replaced by Mr. Forbes with many excerpts from the conversation books which show the lad as intelligent, neither unreasonable nor wholly inconsiderate, sincerely trying to be helpful but driven to subterfuge by his uncle's diatribes against the mother and his blundering efforts to control him. Let the analysts try to account for Karl's attempt at suicide — at the very least it was an act of desperation. The boy seems to be blamed with Lewis Carroll logic — "He only does it to annoy because he knows it teases." When Beethoven's friends saw that his heart was broken, they could not look dispassionately upon the boy who was the cause. Nor can our later world, Krehbiel included. History is due a factual presentation, and this book gives it.



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service
• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported **NATURAL** *Domestic*

CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

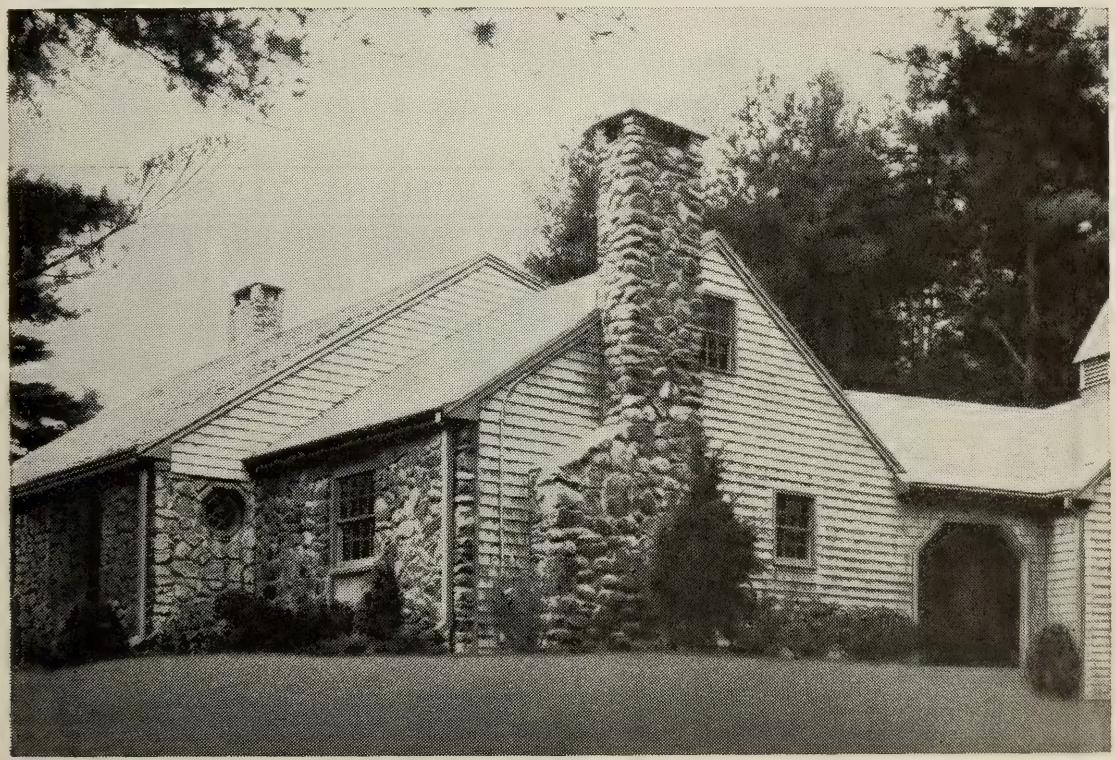
MALBENS
— famous Swiss Grapillon —

CO 6-1203
Free Delivery

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

SYMPHONY No. 2 IN E-FLAT, *Op.* 63

By SIR EDWARD ELGAR

Born in Broadheath, near Worcester, England, June 2, 1857;
died in Worcester, February 23, 1934

This Symphony, completed in 1911, was first performed at a London Music Festival by the Queen's Hall Orchestra, May 24, 1911. The first performance in this country was by the Cincinnati Symphony Orchestra in its own city, when Leopold Stokowski was conductor, November 24, 1911. It was heard at the Boston Symphony concerts on December 1, 1911, when Max Fiedler was conductor, and again on January 11–12, 1935, when Sir Adrian Boult conducted as guest.

The required orchestra consists of 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, tambourine, bass drum, cymbals, 2 harps and strings.

SKETCHES for this Symphony were made as early as 1904. The actual work of composition occupied Sir Edward Elgar during the months of January and February, 1911. The King of England had died on May 6, 1910. The composer inscribed on the score:

"Dedicated to the memory of His late Majesty King Edward VII," and at the foot of the title page:

If you want to speak a new language—**speak to Berlitz first.**

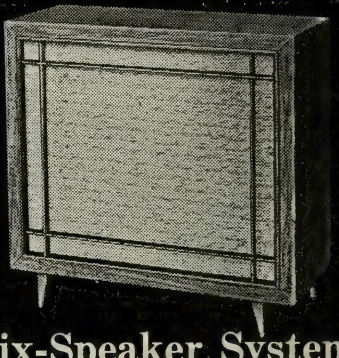
30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

Wharfedale W90



Six-Speaker System

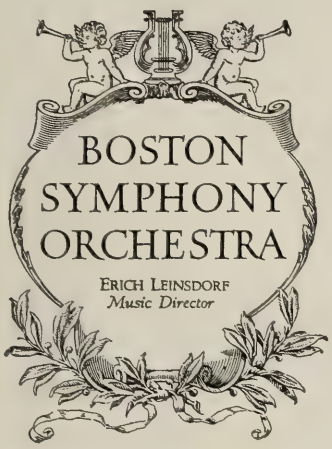
Enjoy the concert hall sound legendary with Wharfedale . . . the natural music, undistorted, uncolored by extraneous resonances. Wharfedale's W90 is a new kind of speaker system . . . two bass, two mid-range, two treble speakers in a sand-filled enclosure that's neither compact nor cumbersome. *In oiled or polished walnut $259.50. Utility model in sanded birch, without grill $244.50.*

(Shown on matching universal mounting base $9.95)

Available in Boston area at:

Radio Shack Corp., Rte. 1, N. E. Shopping Center, Saugus
Radio Shack Corp., South Shore Plaza, Braintree
Lafayette Radio, 584 Commonwealth Ave., Boston
Minute Man Radio, 28 Boylston St., Cambridge
Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge
Radio Shack Corp., 594 Washington Street, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N.Y.



BOSTON SYMPHONY CHAMBER PLAYERS

INAUGURAL CONCERT

SANDERS THEATRE, CAMBRIDGE

SUNDAY, NOVEMBER 8, 8:30

MOZART: Quartet in F for Oboe, Violin, Viola, and Cello, K. 370

BEETHOVEN: Serenade in D for Flute, Violin, and Viola, Op. 25

BEETHOVEN: Septet in E flat for Strings and Winds, Op. 20

All Seats Reserved: $2.50, $3, $3.50, $4

Tickets Available Now

Symphony Hall Box Office CO 6-1492

BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello
GEORGES MOLEUX, bass
DORIOT ANTHONY DWYER, flute
RALPH GOMBERG, oboe
GINO CIOFFI, clarinet
SHERMAN WALT, bassoon
JAMES STAGLIANO, French horn
ROGER VOISIN, trumpet
WILLIAM GIBSON, trombone
EVERETT FIRTH, tympani

THOMAS D. PERRY, JR., *Manager*
Symphony Hall
Boston, Mass. 02115

BALDWIN PIANO RCA VICTOR RECORDS

"This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. — March 16, 1911."

There is also a motto of invocation quoted from Shelley:

"Rarely, rarely comest thou,
Spirit of Delight!"

The symphony, as each commentator has pointed out, is far indeed from the mouthpiece of a period which its dedication might imply. Save for a touch of "pageantry" in the Larghetto, it is an inward and personal document, and at an opposite pole from the numerous marches, patriotic hymn tunes, and cantatas baldly celebrating "King and Country" which he wrote in the same years. Even the lines of poetry have only baffled the analysts, for the "spirit of delight" whose absence Shelley bewails in his "Invocation" is the dominant note of the symphony. The joyousness of the first movement is only temporarily clouded in the Larghetto and Rondo, and the end is quietly serene. Ernest Newman, puzzled, takes refuge in the last lines of the poem:

". . . Above other things,
Spirit, I love thee —
Thou art love and life! O come!
Make once more my heart thy own."

la maisonette
the little house
of many designers
115 newbury street
boston
invites you to see
a new fall
collection
of
Beautiful
Fashions





THE MARK I SHOWN AT THE WAR MEMORIAL OPERA HOUSE, HOME OF THE SAN FRANCISCO OPERA

RCA Victor Stereo... realism that rivals the concert hall

For "at home" concerts that rival the original, choose RCA Victor Solid State Stereo. This stately credenza embodies an impressive array of audiophile treasures, including the precision Studiomatic Changer with Feather Action Tone Arm.

The new Solid State tuner and amplifier are the most powerful ever built by RCA Victor: 300 watts of peak power (150 watts EIA Standard) drive an 8-speaker sound system for startling realism. Solid State FM-AM and FM Stereo radio, too.

Before you buy *any* phonograph, compare RCA Victor's experience in sound reproduction, dating back to the earliest days of the famous "Victrola"® phonograph. Remember, more people own RCA Victor phonographs than *any* other kind.

"HIS MASTER'S VOICE"

RCA The Most Trusted Name in Sound

Tmk(s)®

The King was George V. On May 24 the Symphony was first performed. On June 17 the Order of Merit was conferred upon Elgar. On June 22 his new *Offertorium* and *Coronation March* were performed at the Coronation of the new King at Westminster Abbey. He had written his *Imperial March* for the Diamond Jubilee of Queen Victoria in 1897, his *Ode for the Coronation of Edward VII* in 1901. He had received eleven honorary degrees and had been knighted in 1904. In character as well as official recognition he belonged to the Edwardian era. He was duly made "Master of the King's Musick" in 1924.

The Second Symphony was received at its first performance with less than the expected enthusiasm. Elgar's friend and biographer, W. H. Reed, remarks that "the audience seemed unmoved and not a little puzzled." Mr. Reed also was puzzled. Time has rectified this opinion, for "the Symphony has been acclaimed at its many succeeding performances as another masterpiece. Many critics and music lovers have gone







Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

so far as to declare it to be the greatest of Elgar's orchestral works."*

Basil Maine, in his two-volume "Elgar, his Life and Works" (1933) calls the Second Symphony "an epitome of the era which was quietly and gradually fading away while it was being written." And elsewhere he says: "Elgar was essentially a man of his time. The background of life was an important factor in determining the ideas and emotions which his music expresses. So much can be admitted of any great composer without thereby accusing him of writing merely topical music. To say that an Imperialist age was the background of Elgar's chief orchestral works is not to say that his sole object is to wave the Union Jack.

"For all that, in a broad sense, the First Symphony can be regarded as a salute to national heritage and attainment, the Second Symphony as a last exulting in the glories of an epoch which has already closed, and the Violoncello Concerto as a lament for the irrevocable years. They are respectively a paean, an epic, and an elegy."

Ernest Newman has written of the Second Symphony that it "will be found to offer a complete psychological contrast to its predecessor. It

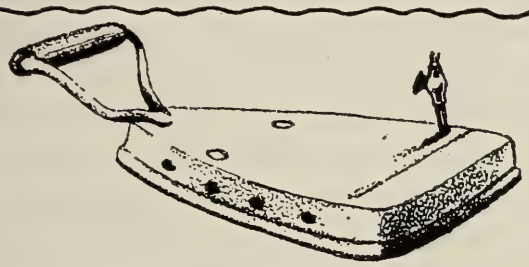
---

* This is perhaps a challenging statement. The principal orchestral works are the *"Enigma" Variations* of 1899, the Overtures *Cockaigne* (1901) and *In the South* (1904), the *Introduction and Allegro for Strings* (1905), the two Symphonies (1908 and 1911), the Violin Concerto (1910). After these there came *Falstaff* (1913) and the Cello Concerto (1919).

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World – Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, November 13, 1964
Mr. Elliot Norton, Guest of Honor and Speaker
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series – $4.00
Afternoon Tea served after the Concert

is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life. . . . The work will, I think, be found particularly enjoyable just by reason of this prevalent spirit of gladsomeness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally."

To Elgar the key of E-flat had a special meaning in reference to his Overture, *In the South* and to the finale of his Second Symphony. He mentioned this key in a letter as "warm and joyful with a grave and radiating serenity."



IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

EDWARD ELGAR

By NEVILLE CARDUS

Paragraphs quoted from "Composers Eleven," published by George Braziller, Inc., New York

ELGAR was one of the last of the composers of our time to keep in touch with the musical public at large — he and Strauss. Today the composer chooses to remove himself from the mass of reasonably intelligent listeners; he deliberately cultivates a strange language; he is determined not to sound like any other composer; he has a contempt for the familiar style; he would perish rather than write music easy to understand and remember. On principle he impels his hair to rise on end at the mere mention of romanticism. One of the chief objections directed against Elgar by the more strenuously contemporary musicians is that he frequently lapses into the commonplace and was not fastidious enough. Elgar was actually unashamed of his *Pomp and Circumstance* marches; and the fact that he was not ashamed of them is regarded by his detractors as an added enormity; they could no doubt forgive vulgarity in Elgar had he exploited it cynically. But no, he was

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



PASTENE WINES
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

frankly proud of *Land of Hope and Glory;* he once declared with some heat (and no little accuracy) that it was "a damned fine popular tune."

To aggravate matters he did not look like an artist and a composer, but more like an English gentleman. Worse still, he wrote a lot of music which obviously is the music of an English gentleman. So what with his "vulgarity" and his "respectability," how possibly could he be classified and reduced to a system or a movement? In a period which like the present regards the creative faculty as self-conscious and rationally directed, Elgar's indifference to an organized æsthetic has aroused the gravest misgivings. He founded and encouraged no school; he was capable of composing a military march one day and music for an oratorio the next. In a lecture delivered from the chair of an English university, Elgar on an occasion stated that most contemporary composers were at heart formalists who addressed themselves too much to their own craft; they were afraid of vulgarity, which, he maintained, "would have been preferable, for vulgarity might have shown signs of initiative." He was a direct man and as direct in his music. "I put the whole of myself into it," he declared, "I keep nothing back." He was wise; the greatest composers sound as they look; I am convinced of this theory. A turn of phrase, a harmonic flavour, a colour of instrumentation, is as revealing as the sound of a voice or a gesture or a movement, as a man talks or walks. Wagner's music could not have come from the heart and mind of a reticent individual; I see the face of Beethoven in all that he composed. The paradox is that music, the most intensely

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

emotional of the arts, can express not only passionate and full-blooded men but men of reticence; music can burn with Wagner's flame of rhetoric and can freeze with the few rational words of Sibelius. Look at a photograph of Sibelius — it is just like his music, even to the baldness.

Elgar and his music are one and indivisible. The man who wrote *Gerontius* was the man who wrote the broad and healthy Introduction and Allegro for Strings. It was the one and the same Elgar who wrote *Falstaff* and the "Nursery" Suite. He was a full and human being. And to those who knew him he was great, not only in his largest and loftiest conceptions but in his simple English failings. . . .

• •

In the symphonies, Elgar does not bind himself to the wheel of cyclic development; the First Symphony, in particular, shows him transforming the germ motif almost improvisatorily, or garlanding it with subsidiary themes. One of the A-flat Symphony's most arresting points, in fact, is its improvisations of texture and rhythm, the music turns upon itself down many a labyrinthine way, discovers bypaths of quiet thought, shoots up unexpected and rich growths from the main structure. It is in the symphonies where we come repeatedly upon Elgar's curious dualism of temperament; he is, as I say, mainly the laureate in the symphonies, inclined to strike the official attitude and address us in blank-verse. At other times, he retires from the public view, forgets

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

The Brown and White Fleet
Boston Cab
KEnmore 6-5010
Brighton Cab
STadium 2-2000
Brigham Cab
BEacon 2-5500
Cleveland Cab
ASpinwall 7-8700

Whitehall and Westminster and the cathedral cities; unannounced stillnesses come over the symphonies, strange fallings away from pageantry; then the music is sweetened by the moods of the other and different Elgar. The vaulted melodies of the First Symphony's adagio die down to a silence that seems to hold the heart of peace beating somewhere. The use of muted trombones and horns at the end of this adagio; the colour obtained by string divisions in both of the symphonies; the subtle carrying over of the triple rhythm from the first movement to the larghetto of the E-flat Symphony; the extension of cadenza style in the Violin Concerto — these may be quoted as amongst the more palpable instances of how Elgar drew into the crucible of his imagination an inherited technique. The rondo of the Second Symphony is evidence in itself of Elgar's power to invest a familiar musical style with an entirely new feeling and colour; an unexpected transformation of a lofty theme from the first movement, now grotesque, struggles through a crescendo of drum-beats with the orchestra palpitating in every part: the passage is as dramatic and inexplicable as the

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

The Cantata Singers
under the direction of
LEO COLLINS & GEORGE SKILLMAN
present the first concert in a series of
BACH CANTATAS

Cantata No. 131: Aus der Tiefe
KARL-DAN SORENSEN, *tenor*
ROBERT WATSON, *bass*

Cantata No. 82: Ich habe genug
FRANCIS HESTER, *bass*

Cantata No. 72: Alles nur nach Gottes Willen
MARY BURGESS, *soprano*
JENNEKE BARTON, *alto*

Sunday, November 15, 8 p.m.
FIRST CHURCH IN BOSTON
Berkeley and Marlborough Streets
ADMISSION FREE

For information about space and rates in

THE BOSTON SYMPHONY PROGRAM

Call
Advertising Department,
Symphony Hall
COmmonwealth 6-1492
DONALD T. GAMMONS

great pedal-point episode in the first movement of Mahler's Ninth Symphony (*"wie eine Kondukt"*).

He pointed no new direction. If he had never composed a note, there would be today no link missing from the main evolution of the vocabulary and syntax of music. For this reason the new æsthetic has little use for him. Moreover, he is deemed with Wagner, Brahms and others, terribly and romantically bourgeois. I see no reason why an artist is under the necessity to forge fresh forms of expression if he can find at his hand an organized and suggestive language, one that he can instinctively learn and speak. The present age inclines to a scientific, not an æsthetic interest in art. I can see that an astronomer is more or less obliged to discover a new star from time to time if he wishes to rank with the greatest of his order. A composer of genius, even of talent, deserves estimation by a less prosaic measure.

Elgar "invented" nothing, no doubt; like the noble lord in the Goldoni play, he lets us know that a gentleman is at home in all countries. Yet in spite of all temptations to belong to other nations, he remained an Englishman. He was born in the West of England, and he lies buried in the shadow of the Malvern Hills. He showed us all that was lovely in English life; that is why English folk cherish his music, for all its faults; sometimes because of them.

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

FUNERAL SERVICE



SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins
Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas
Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses
Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo
George Madsen

Oboes
Ralph Gomberg
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet
Rosario Mazzeo

Bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones
William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba
K. Vinal Smith

Timpani
Everett Firth

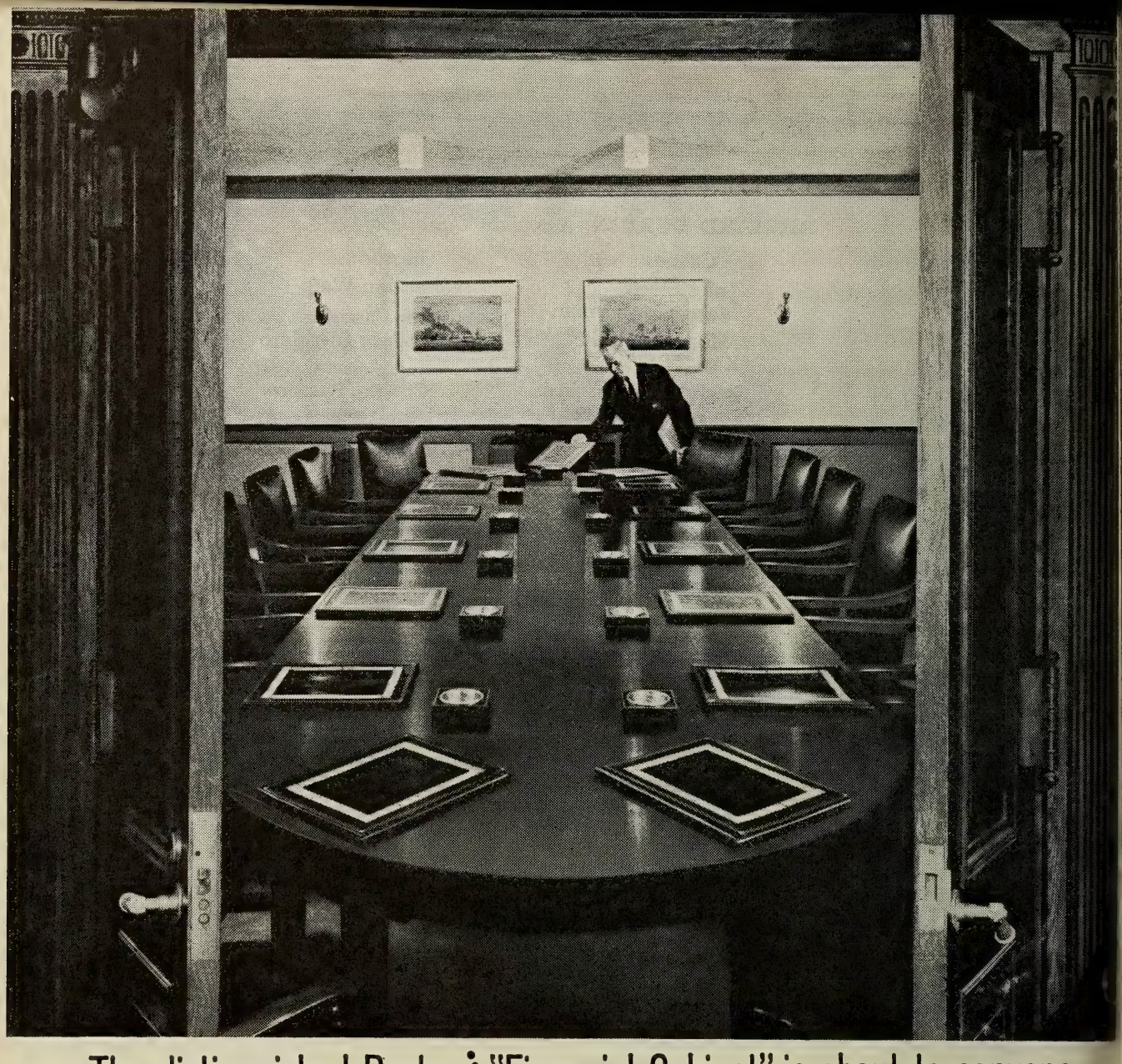
Percussion
Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps
Bernard Zighera
Olivia Luetcke

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*



The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P.M.

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 13, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

HUGGLER . . . . . "Sculptures," *Op.* 39

I:II
III (Wind Songs)
IV*:V

BETHANY BEARDSLEE, Soprano

(First performance)

INTERMISSION

MAHLER . . . . . Symphony No. 6, in A minor

I. Allegro energico, ma non troppo
II. Scherzo (Wuchtig)
III. Andante
IV. Finale (Allegro moderato)

(First performance at these concerts)

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

* The fourth movement is a setting for Soprano and Orchestra of Robinson Jeffers' Poem, "Rock and Hawk."

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 13; Feb. 3, 17; Mar. 10, 24

ENCORE SERIES: Jan. 14; Feb. 5, 19; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 20, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 21, *at* 8:30 *o'clock*

KODÁLY . . . . . Variations on a Hungarian Folk Song, "The Peacock"

I. Moderato
II. Pianissimo
III. Forte (appassionato)
IV. Poco calmato
V. Forte appassionato
VI. Calmato
VII. Vivo
VIII. Più vivo
IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

(First performance at these concerts)

LISZT . . . . . Piano Concerto in A major, No. 2

INTERMISSION

SCHULLER . . . . . Seven Studies on Themes of Paul Klee

I. *Antike Harmonien* (Antique Harmonies)
II. *Abstraktes Terzett* (Abstract Trio)
III. *Kleiner Blauer Teufel* (Little Blue Devil)
IV. *Die Zwitschermaschine* (The Twittering Machine)
V. *Arabische Stadt* (Arabian Town)
VI. *Ein Unheimlicher Moment* (An Eerie Moment)
VII. *Pastorale*

LISZT . . . . . Piano Concerto in E-flat major, No. 1

SOLOIST

VAN CLIBURN

Mr. VAN CLIBURN plays the Steinway Piano

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS
TEL. LONGWOOD 6-8348

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

SYMPHONY HALL • WED. EVE., DEC. 9 AT 8:30

AARON RICHMOND

is honored to present

in the Boston University Celebrity Series

IGOR

STRAVINSKY

conducting some of his own works with

ROBERT CRAFT

and Orchestra

and renowned soloists

in a program including Boston premières of

ABRAHAM AND ISAAC

ELEGIE: J. F. K.

and the

EBONY CONCERTO

MAIL ORDERS NOW TO SYMPHONY HALL. Enclose self-addressed, stamped envelope. Floor and First Balcony: $5.50, $4.50, $3.50. Second Balcony: $3.00.

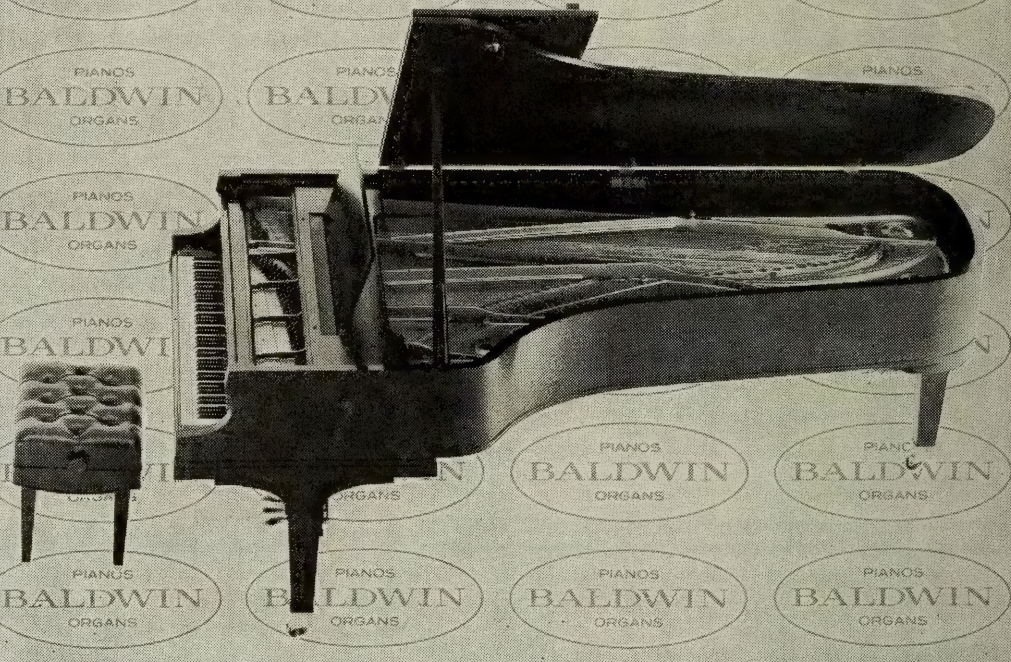
BOX-OFFICE SALE OPENS TUESDAY, NOV. 17 AT 10 A.M.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

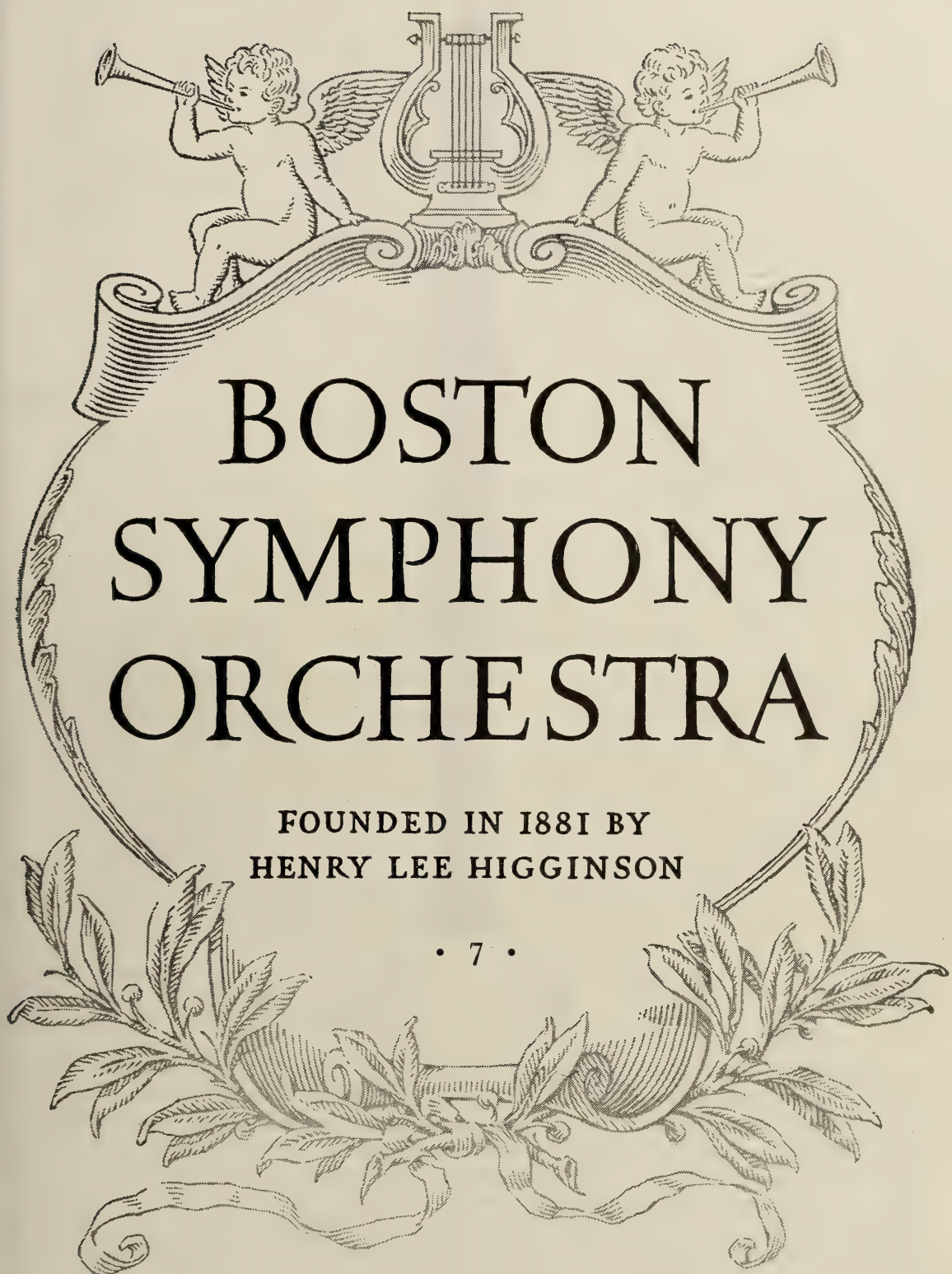
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

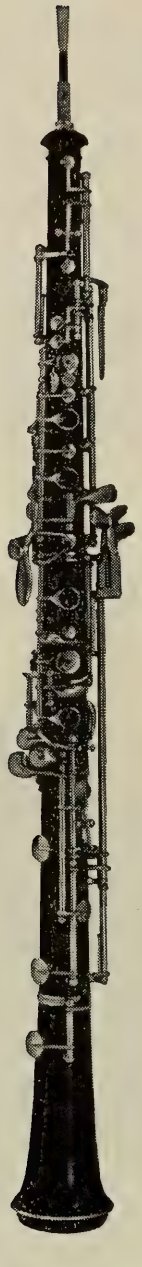


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 7 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

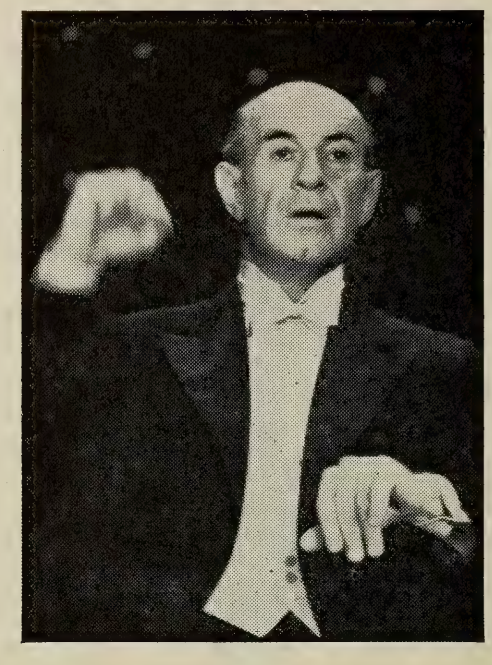
NORMAN S. SHIRK
Assistant Manager

ROSARIO MAZZEO
Orchestra Personnel Manager

JAMES J. BROSNAHAN
Business Administrator

Assistant Administrators

SARAH M. HERING
HARRY J. KRAUT



Erich Leinsdorf and the Boston Symphony:

- **Mahler's Symphony No. 5**
- **Excerpts from "Wozzeck"**



Erich Leinsdorf and the Boston Symphony interpret the complexities of Mahler's score with a rare depth of understanding. In this impressive new Dynagroove album, the emotions, tensions and tonal spectrum of the work come through with brilliant clarity. Soprano Phyllis Curtin is featured as Marie in highlights from Berg's stark, tragic opera, "Wozzeck." Handsomely packaged 2-record set including text piece by Neville Cardus.

RCA Victor
The most trusted name in sound

CONTENTS

Program (for this week) . . . 393
Program (November 20–21) . . 443
Program (November 27–28) . . 445

NOTES

Huggler ("Sculptures") . . . 395

ENTR'ACTES

The Well-Intentioned Annotator (*J. N. B.*) . . . 424
The Mismating of Bruckner and Mahler (*J. N. B.*) . . . 435

NOTES

Mahler (Symphony No. 6) . . 400

EXHIBITION

Paintings loaned by the Doll and Richards Gallery are now on view.

THE SOLOIST

Bethany Beardslee, born in Michigan, graduated from its State University, and attended the Juilliard School of Music. She has long been prominent as a member of the New York Pro Musica, and has also sung with various organizations featuring contemporary music. She has appeared as soloist at the Berkshire Festivals in 1959 and 1962.

IS MAHLER BANAL?

By Arnold Schönberg

Rede über Mahler ***is here quoted as translated by Gabriel Engel from excerpts included in a privately printed pamphlet issued by Schönberg's friends and pupils in celebration of his sixtieth birthday.***

In place of many words, it would perhaps be best for me to say, "I believe firmly and unshakably that Gustav Mahler was one of the greatest of men and artists." For there are only two possible ways to convince anyone of an artist's quality: the first and better way, to produce his work; the second, which I must now use: to communicate to others one's own faith in that work. . . .

In reality there is only a single towering goal for which an artist strives: *to*



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.

The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

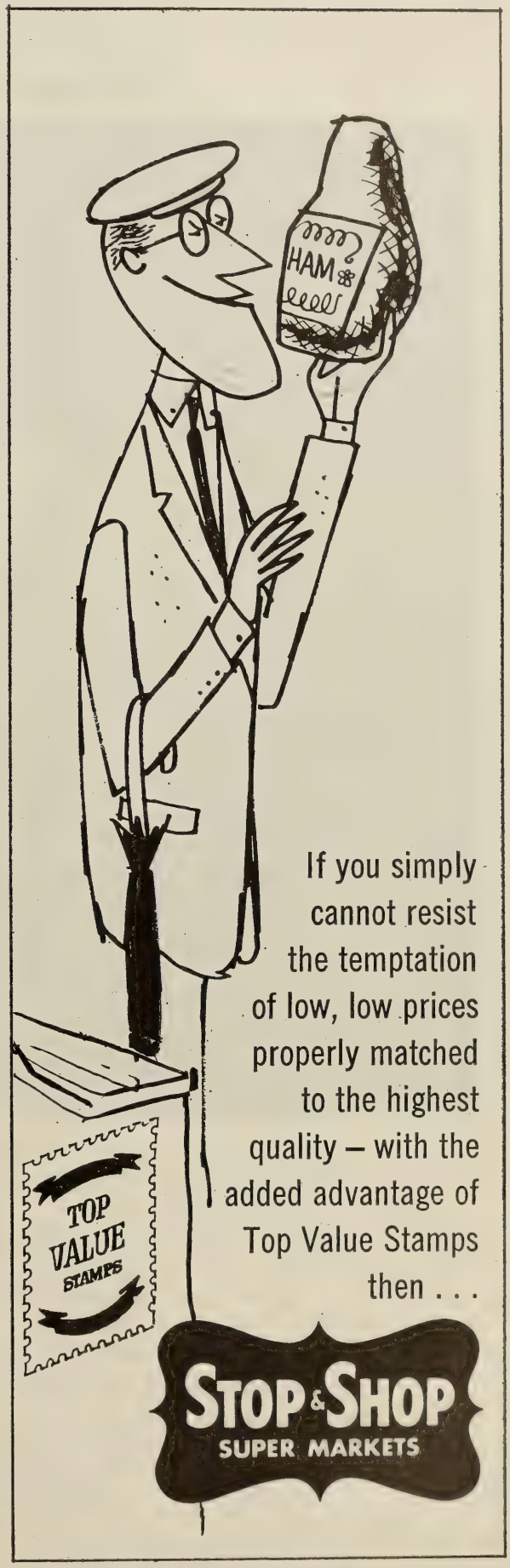
express himself! If he succeeds in that he has won the greatest success an artist may achieve; beside that everything else is minor. Self-expression embraces all: death, resurrection, fate, etc., as well as the lesser, though not unimportant human problems. . . .

I believe that Mahler simply did not notice that his themes were banal. And, to be sure, for a single reason: *that they are not banal.* I must confess here: I also belonged at first to those who found these themes banal. I believe it important to admit that I was Saul before I became Paul, for it may be deduced therefrom that I too was misled by that *fine* sense of discrimination of which his opponents are so proud. Rather, only now have I come to heed that *fine* sense no longer, since my ever growing impression of the beauty and grandeur of Mahler's work has convinced me that such judgments arise not from a truly fine sense of discrimination, but on the contrary, from the total lack of ability to discriminate.

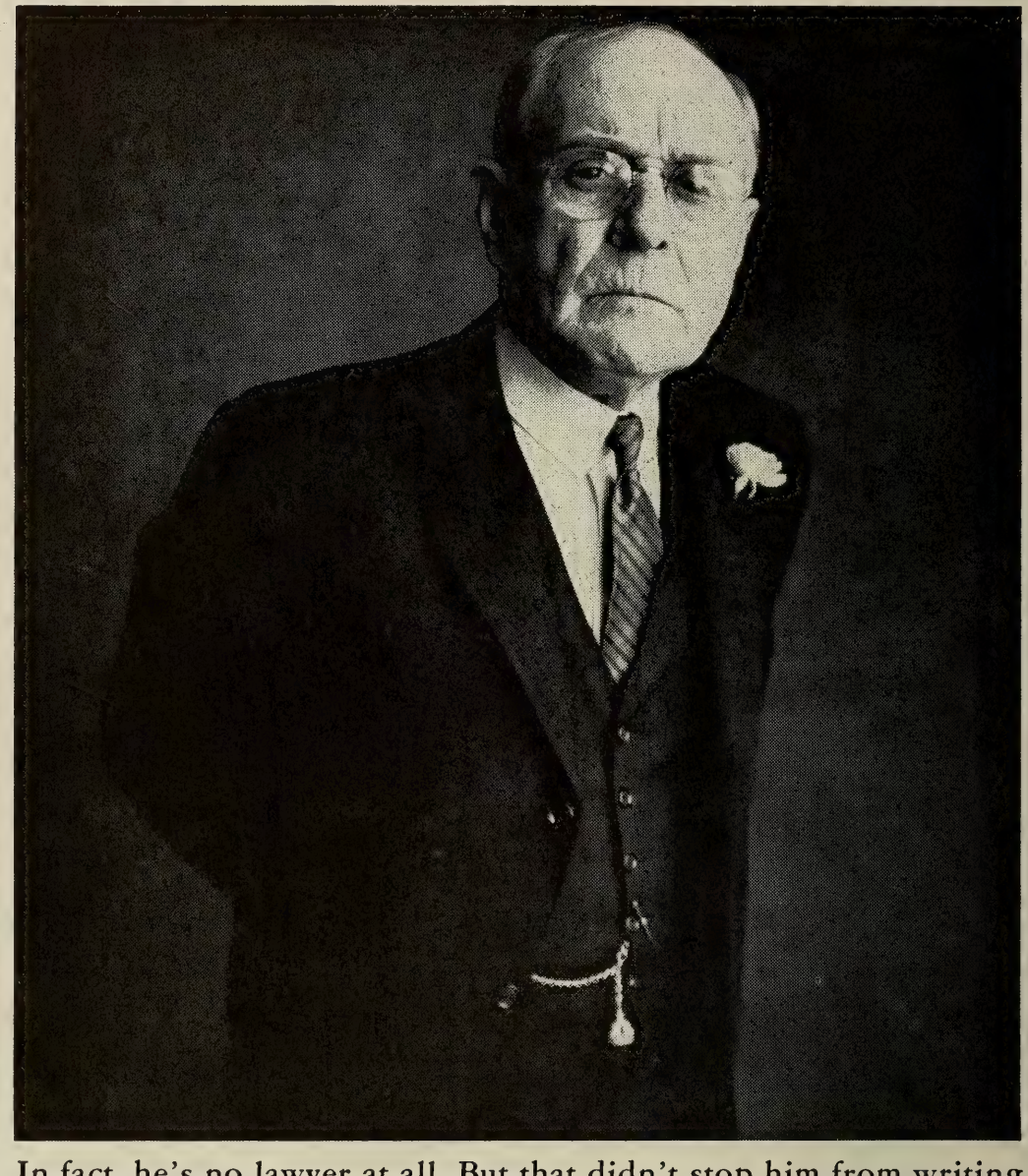
I had found Mahler's themes banal, although the work as a whole had made a great impression upon me. Today I could no longer maintain such a stand, even with malice. Just think! If those themes were really banal, I could not help finding them still more banal today than I did at first. Banal means rustic, signifying a retarded state of culture. Such a state of culture does not imply anything bad or false. It merely represents something superseded, obsolete, once-right, but no-longer-true. The peasant behaves not badly, but in an out-dated manner, aping those of a once higher cultural state. Banality, then, implies an out-dated state of manners and outlook, once really the manners and outlook of the more cultured; not banality from the outset, but merely grown to be such when supplanted by the succeeding stratum of cultural progress. But it can never become valid again; once rendered banal, it must remain banal. And when I now declare that I can no longer find these themes banal today, I know they could never

have been banal; for a banal idea, that is an idea that strikes me as outmoded, trite, can seem to me, upon further acquaintance, only more banal, more trite. Certainly, never more significant. Furthermore, when I keep discovering in this idea, the more I contemplate it (and this is my experience with Mahler) new facets, fresh beauties, splendors, then there can remain no doubt: the idea is the very opposite of banal. It is not something that has been long since bypassed for reasons that cannot be misunderstood, but rather something the inmost meaning of which has yet to be fathomed, something that was too deep to permit immediate grasp of more than its outer form. And in reality it has gone thus not only with Mahler; almost all the other great composers were subjected to the censure of banality. I need only mention Wagner and Brahms.

Equally silly is another criticism hurled against Mahler: that his themes are unoriginal. In the first place, just as in art the isolated detail, so in music the theme alone, is not the main thing. For an artwork, like a living organism, emerges an entity. Exactly as with a child, it is not just an arm nor a leg that is first created. Not the themes, but the entire work is the inspiration. The true gift of invention lies not in him who creates a good theme but rather in him who conceives a whole symphony at once. In the second place, however, Mahler's themes are original. Naturally, one who singles out the first four notes will detect reminiscences, but he is no less ridiculous than one who hunts for original words in an original poem. The theme consists not of a few notes, but of the musical products of these notes. The little structure we call a theme should never be the sole yardstick of the large form of which it is the relatively smallest element. Schopenhauer once remarked that the most unusual things have to be said with the most usual words. That must of necessity be the case with music as well; that the most unusual things have to be said with the most usual sequences of tone.



This man is a dreadful lawyer



In fact, he's no lawyer at all. But that didn't stop him from writing his own Will. (Why not save the legal fees? thought he.)

The cost will be enormous.

For example, when he dies, his estate will dwindle under taxes that a well-drawn Will can avoid.

Worse — a good part of what's left after taxes, claims and settlement costs may well end up in the wrong hands.

It's so easy to have your Will drawn by a lawyer . . . and so expensive, so wasteful, so downright unfair to your heirs *not* to!

See your lawyer about your Will. Keep it up to date. Maybe there will be a place for us in the picture, as executor or trustee.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 13, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

HUGGLER ..... "Sculptures," *Op.* 39

I:II
III (Wind Songs)
IV*:V

BETHANY BEARDSLEE, Soprano
(First performance)

INTERMISSION

MAHLER ..... Symphony No. 6, in A minor

I. Allegro energico, ma non troppo
II. Scherzo (Wuchtig)
III. Andante
IV. Finale (Allegro moderato)

(First performance at these concerts)

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

* The fourth movement is a setting for Soprano and Orchestra of Robinson Jeffers' Poem, "Rock and Hawk."

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
holiday
fashions
for young
fashionables
from the Longwood Shop
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

"SCULPTURES," *Op.* 39

By JOHN HUGGLER

Born in Rochester, New York, August 30, 1928

Mr. Huggler composed his *Sculptures* in the years 1959–60, having spent some time in the Bar Harbor–Hancock Point area of Maine, the characteristically rocky coast of that state.

The following orchestra is required: 4 flutes and piccolo, 3 clarinets, 6 trumpets, 6 trombones, 4 horns, timpani, percussion, piano and strings.

Sculptures is dedicated to Carl Ruggles, and is in memory of Wallingford Riegger.

JOHN HUGGLER explains that of the five movements "the first two are interrelated; the third, 'Wind Songs,' stands by itself and separates the outer movements; the fourth movement, which contains a setting with soprano voice of Robinson Jeffers' 'Rock and Hawk,' leads directly into the fifth, which in turn is both a reprise and a transformation of original material. The focus is on various elements during the course of the piece: the large harmonic shapes of the first movement give way in the second to shadowy outlines of these shapes in varying combinations. The line is at its most free in 'Wind Songs,' whereas color is predominant in the fourth. In the fifth movement elements of earlier

Not to be Missed

the Fall and Winter Collection

of

dresses - suits - costumes

sportswear - accessories

at

Hurwitch Bros.

TWENTY NEWBURY STREET

movements are to be found, but in different juxtapositions and with the orchestral texture altered still further.

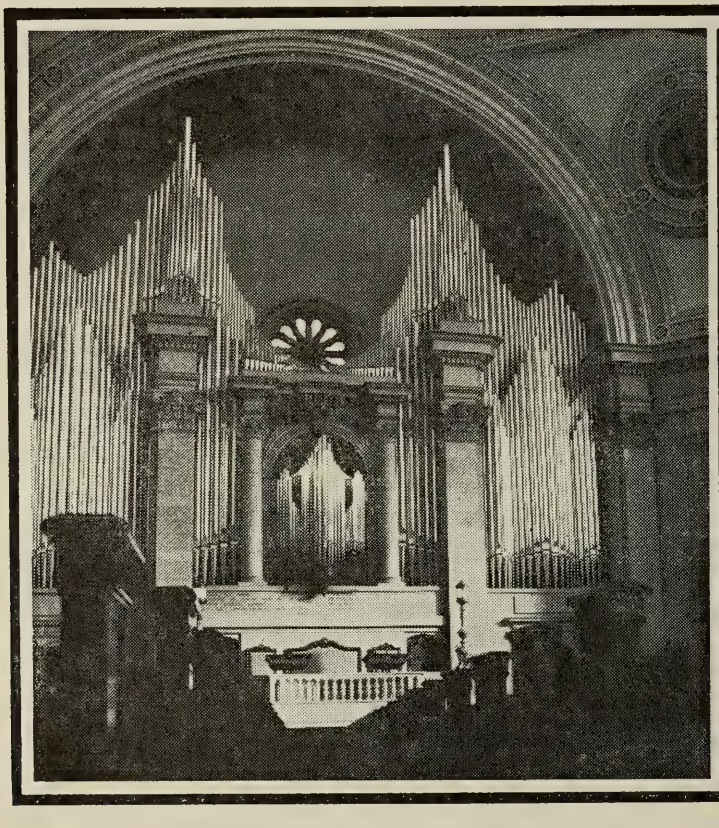
"The orchestra is the standard one with these exceptions: two quartets of three trumpets and trombone are separated by two quartets composed of four trombones and four horns, which in itself constitutes an augmentation of normal brass forces; and there are no oboes and bassoons in the scoring. The piano is considered a part of the general percussion section."

Mr. Huggler has been appointed on a Rockefeller grant as Resident Composer of the Boston Symphony Orchestra for the present season.* A native of Rochester, he attended the Eastman School of Music, majoring in clarinet and musicology, graduating in 1950. He studied composition with Dante Fiorillo in New York in 1951. He played second clarinet in the Oklahoma City Symphony under Guy Fraser Harrison from 1952 to 1956. He went to Rome in 1962 on a Guggenheim Fellowship.

• •

Robinson Jeffers (1887–1962) was a California poet educated in Los Angeles (Occidental College) and at the University of Zürich. His first collection of poems, *Californians,* appeared in 1916 and was followed

* In acknowledging the Rockefeller grant, Henry B. Cabot, speaking for the Trustees, said, "The Rockefeller Foundation grant provides the Boston Symphony Orchestra and a young composer with a unique opportunity. This will be a great challenge for all of us concerned, and we are extremely grateful to the Foundation for selecting the Orchestra for this pilot program."



Christian Science

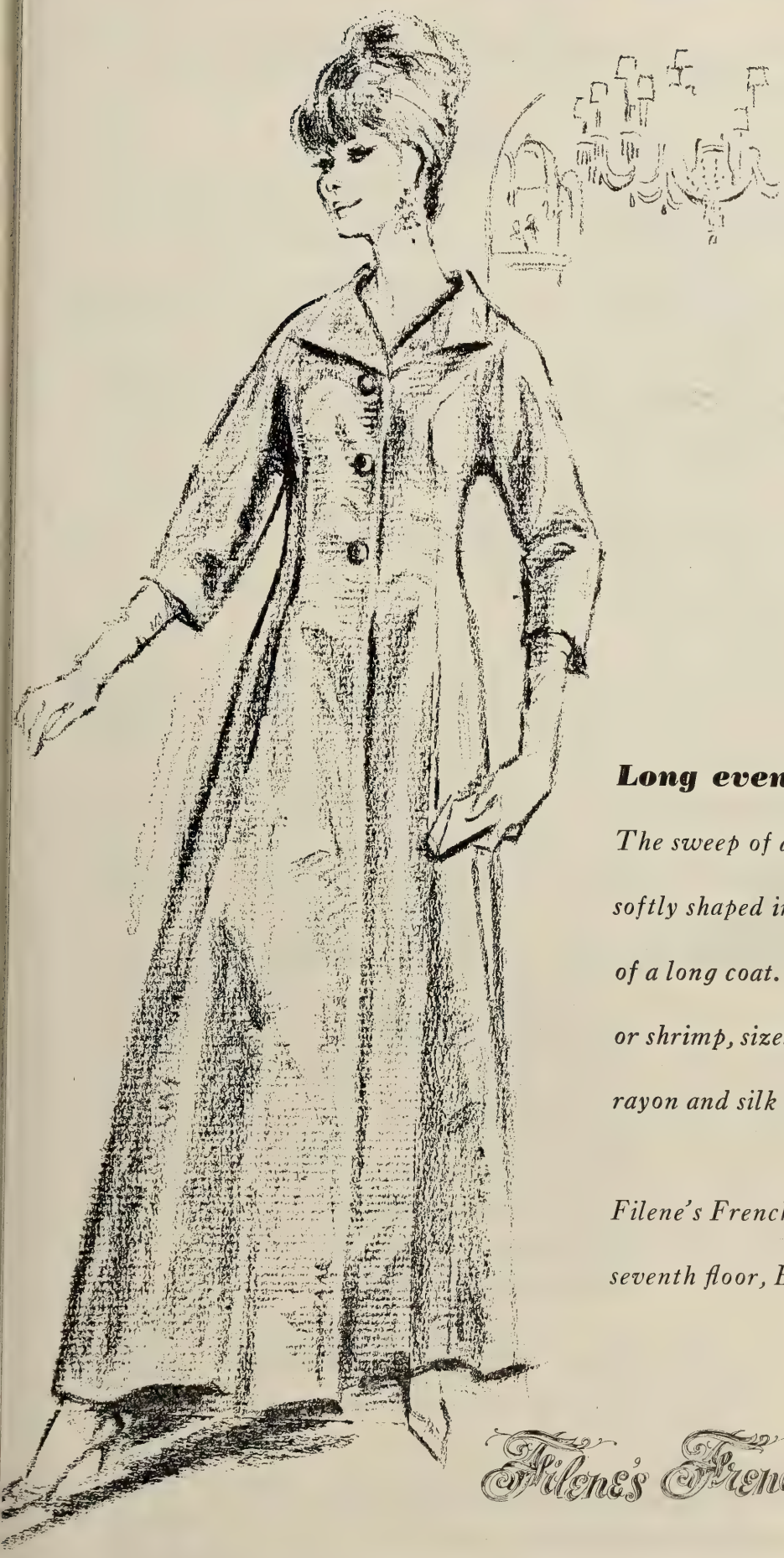
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



Long evening elegance

The sweep of antique satin, softly shaped into the majesty of a long coat. Emerald or shrimp, sizes 10 to 14, rayon and silk satin.

$160

Filene's French Shops, seventh floor, Boston

Filene's French Shops
Boston

by others until 1933. Arthurian legend furnished some of his poetry. It was by *Roan Stallion* (1925) that he first became widely known.

Rock and Hawk is from the Collection *Solstice:*

Here is a symbol in which
Many high tragic thoughts
Watch their own eyes.

This gray rock, standing tall
On the headland, where the seawind
Lets no tree grow,

Earthquake-proved, and signatured
By ages of storms: on its peak
A falcon has perched.

I think, here is your emblem
To hang in the future sky;
Not the cross, not the hive,

But this; bright power, dark peace;
Fierce consciousness joined with final
Disinterestedness;

Life with calm death; the falcon's
Realist eyes and act
Married to the massive

Mysticism of stone,
Which failure cannot cast down
Nor success make proud.

The Best Food in the World from All Over the World

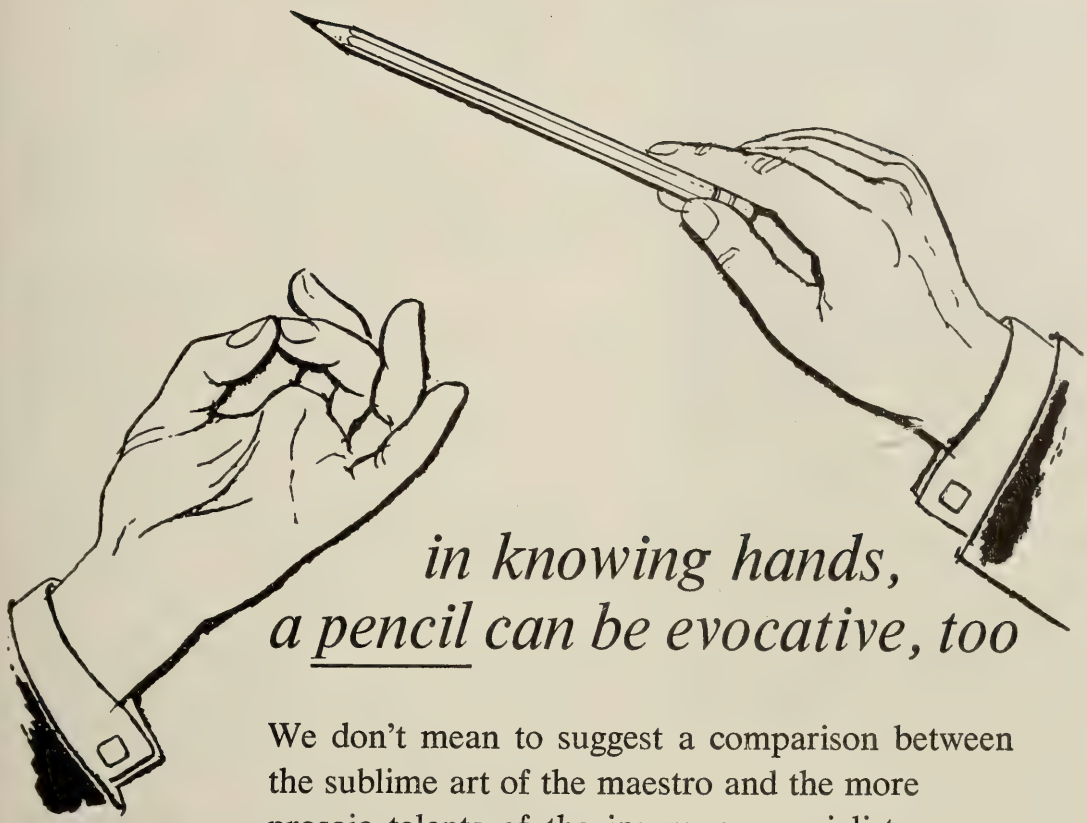
HOLIDAY FOODS

Maine Turkeys
Chestnuts for Stuffing
Cranberry Sauce
Brandied Mince Meat
English Plum Pudding
Brandied Hard Sauce
Continental Petits Fours

S. S. PIERCE

GROCERS and IMPORTERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

SYMPHONY No. 6 IN A MINOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Composed in the years 1904–1906, this Symphony was first performed at Essen under the direction of Mahler, on May 27, 1906. The first performance in America was by the New York Philharmonic Symphony Society on December 11, 1947, under the direction of Dimitri Mitropoulos, who repeated the Symphony with the same orchestra in April, 1955.

The Symphony calls for 4 flutes and 3 piccolos, 4 oboes and 2 English horns, 3 clarinets, E-flat clarinet and bass clarinet, 3 bassoons and contra bassoon, 8 horns, 6 trumpets, 4 trombones and tuba, timpani (2 players) and strings, with the following percussion: glockenspiel, celesta, xylophone, 2 harps, cowbells, deep bells, *Rute* (a brush of twigs struck upon a hard surface) and a wooden hammer, bass drum, side drum, triangle, cymbals, tam-tam.

The "hammer-strokes" in the finale are directed to be "short, powerful, but dully echoing." They occur at three climactic points in the finale. The third occurrence, just before the close, was subsequently omitted by Mahler, and is consequently omitted in this performance.

The cowbells (*"Heerdeglocken"*) are called for in three movements and are supposed at times to sound as from a distance. Mahler had a set of bells specially constructed to realize his obvious purpose of adding a nostalgic pastoral touch to a score for the most part not particularly pastoral. A footnote in the score warns that the instructions about their use "have no programmatic significance."

This Symphony as here performed is a part of the Collected Works as published by the International Gustav Mahler Society of Vienna (1962). The revisions are all the composer's.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

● IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

● M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Georges Edmond Moleux

If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

In studying the score Mr. Leinsdorf has been faced with a decision on the order of the movements. In the edition of 1962, the editor, C. F. Kahnt, writes: "Mahler was persuaded in the second edition to change the order of the movements because of the thematic similarity of the first movement and the scherzo, and it was accordingly printed with the Andante in the second place. But Mahler very soon realized that in that way the basic plan was disturbed and accordingly restored the original sequence: First Movement — Scherzo — Andante — Finale." This original order was not kept by Mitropoulos, but is restored in the present performances.

With the performance of this work all the symphonies of Mahler will have been heard at these concerts except the Eighth (the so-called "Symphony of a Thousand"). When the Sixth was introduced in New York in 1947, Warren Storey Smith wrote in the *Boston Post* on December 21:

"Back in 1933 Dr. Koussevitzky proudly announced his intention of playing the only Mahler Symphony still unknown in this country, but it remained for his one-time protégé, Dimitri Mitropoulos, as acting conductor of the New York Philharmonic-Symphony, to turn the trick. Some difficulty with the Symphony's Leipzig publisher was the reason given for Koussevitzky's failure to come across with the threatened première. Mitropoulos had his troubles, too, but they were slightly different. Mahler's music is now in the public domain, but it seems that the orchestra parts of the Sixth went up in smoke when Leipzig was bombed. Scores of the work are scarce, but one was forwarded



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

from London and from it the parts were copied. And so, forty-one years and six months after the Sixth was first heard, at Essen, the brilliant and indefatigable Greek maestro gave it to the United States."

Thirteen more years have passed as Mr. Leinsdorf brings the Symphony to Boston.

Mr. Smith continued (in 1947): "Even in Europe performances of the Mahler Sixth have been few and far between. From the very outset, it was destined to be the black sheep of the Mahler flock. Not because it was weak — it is, in fact, one of the most firmly-knit, most consistently powerful of his creations — but because, unlike its fellows, it bids us not to hope but to despair. There are, of course, relieving episodes: the slow movement is an idyll, serenely beautiful; the second subject of the otherwise somber first movement has sweep and passion; the trio of what may be termed the grimmest of symphonic scherzos, is pleasant, if not exactly gay. But whereas the other eight symphonies and *The Song of the Earth* have their bitter, their sorrowful or their ironic pages, they nevertheless all end in major, whether the mood be one of triumph, elation, calm resignation or blissful contentment. The Sixth alone withholds this ultimate consolation."

• •

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

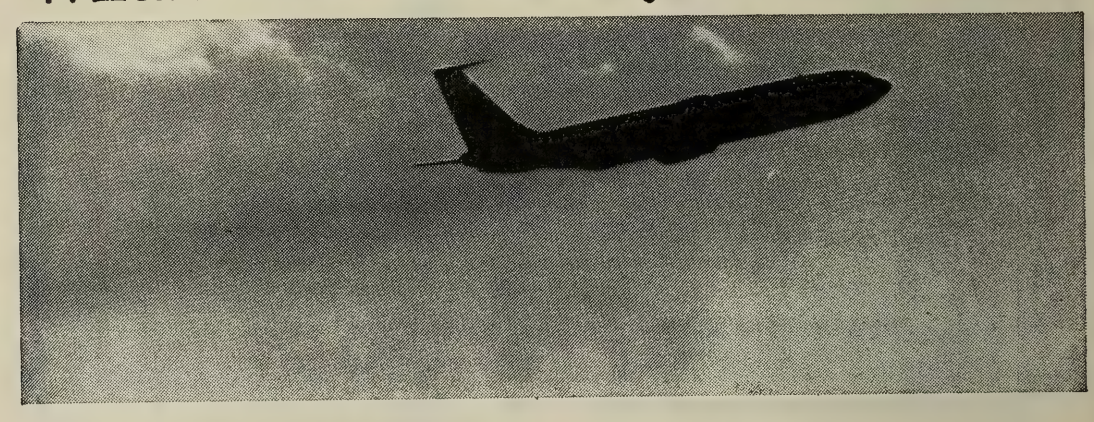
The character of Mahler's symphonies has long continued to provoke word imagery, interpretations in poetic prose which have been anything but helpful to the listener. The following excerpt is from a 1500-word description of the Sixth Symphony by the late Gabriel Engel. Mahler's widow claimed to have heard her husband refer to a "hero" in the Finale, and he elaborated on this, calling the movement:

"A titanic welding of forces, the heroic ascent of the mountain-climber (the human will) only to awaken at the summit to the insuperable limitations of the earth-bound mortal; the idyllic invocation to love and peaceful contentment, a fleeting, yearning dream; the diabolic mockery of malicious demons; and over all, the shadow of inevitable Fate, a warning apparition," foretelling "the tragic outcome."

Mr. Engel, whose enthusiasm for the music of Mahler amounted to a faith, may have in sincerity found all this in the Finale. One may suspect that Mahler himself did not. Audiences, quite without such promptings, seem always to have been deeply stirred by the long and magnificent movement, and to have sensed spontaneously what the composer had on his heart.

In the first four symphonies Mahler was the original offender. They had every aspect of program music. He gave out verbal descriptions of his First (and later omitted them), identified his Second with the

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The **CONCERTO FOR ORCHESTRA,**
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today. So much information must be gathered and evaluated. That is why so many Bostonians enlist the reassuring support of State Street Bank's staff of investment specialists. We work closely with investors to further a wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

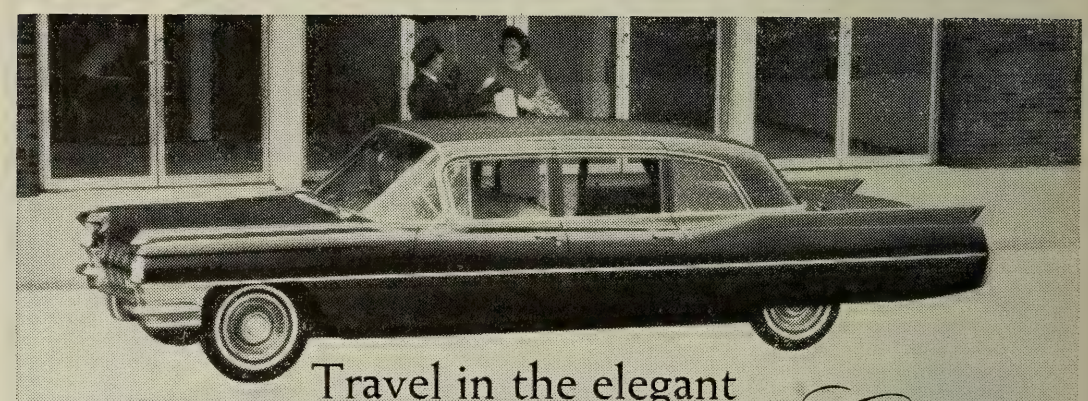
Resurrection (incorporating appropriate verses), furnished (and subsequently disavowed) descriptive titles for his Third. With his penchant for vocal settings he used folkish texts in his Third and Fourth. This literary accumulation generated no end of fruitless discussions about what it was all supposed to mean.

When the composer realized that his music, in any case disturbingly different from custom and difficult to grasp, was being obfuscated by a flood of verbal fantasies, he rebelled. At a supper party in Munich he raised his glass and shouted: "Down with program books! They propagate false ideas!" So Mahler had found the wisdom of saying nothing and leaving the music to speak for itself.

After the Fourth, he tried to be purely symphonic. The Fifth, Sixth and Seventh Symphonies are without vocal texts, without titles, except that he allowed "Tragic" to be applied to the Sixth. He may have admitted "Tragic" as a safe generality for the Finale, forestalling further analysis. The trouble was that all of his music was provocative of extra-musical concepts, and the composer himself was constitutionally unable to refrain from philosophical speculations. There was no pause to what Bruno Walter has called "the turbulent inner world" of his imagination. That inner world found a sure, a masterly orientation when a score was in hand. When he tried to find words for the



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY



Travel in the elegant manner that is ROBIE Cadillac
Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.
Call Robie Cadillac at 536-6823 for details.
ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

finished score, those words emerged as lame and a little ridiculous as applied to the truer elevation of the musical discourse.

The Sixth has been referred to as "autobiographical." In a sense all the symphonies are autobiographical, but in musical terms. Arnold Schönberg once wrote of Mahler: "In reality there is only a single towering goal for which an artist strives: to *express himself* . . . self-expression embraces all: death, resurrection, fate, etc., as well as the lesser, though not unimportant, human problems."* But self-expression, according to Schönberg, excluded self-analysis. He wrote elsewhere that a composer produces music, not with conscious deliberation, but naturally, "as an apple tree produces apples." Mahler was obviously at a loss to give any plausible account of his inmost motivations in his act of creation. His promoters, however dedicated, were still less successful as he came to realize to his own dismay. He wrote to the critic Max Kalbeck:

* *Rede über Mahler*, translated by Gabriel Engel.

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Open after Saturday night Symphony
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the
Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the
SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIO-THERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300
Toll Free — Boston Area 235-6338

"Beginning with Beethoven, there exists no modern music which hasn't its inner program. No music is worth anything when the listener has to be informed as to what is experienced in it — in other words, what he is expected to experience. And so again, *Pereat die Programme!* One must bring along one's ears and heart, and not least, surrender willingly to the rhapsodist. A bit of mystery always remains—even for the creator!"

If the listener had been more ready to "surrender willingly to the rhapsodist," the controversial atmosphere would have been a good deal less murky. The rhapsodist spoke in his own language, his own terms, direct and eloquent. Away with words! One had only to submit to the flood of sound. Those sounds somehow convey the whole Mahler. His tone language is the stuff of music, is best taken as music and so understood.

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

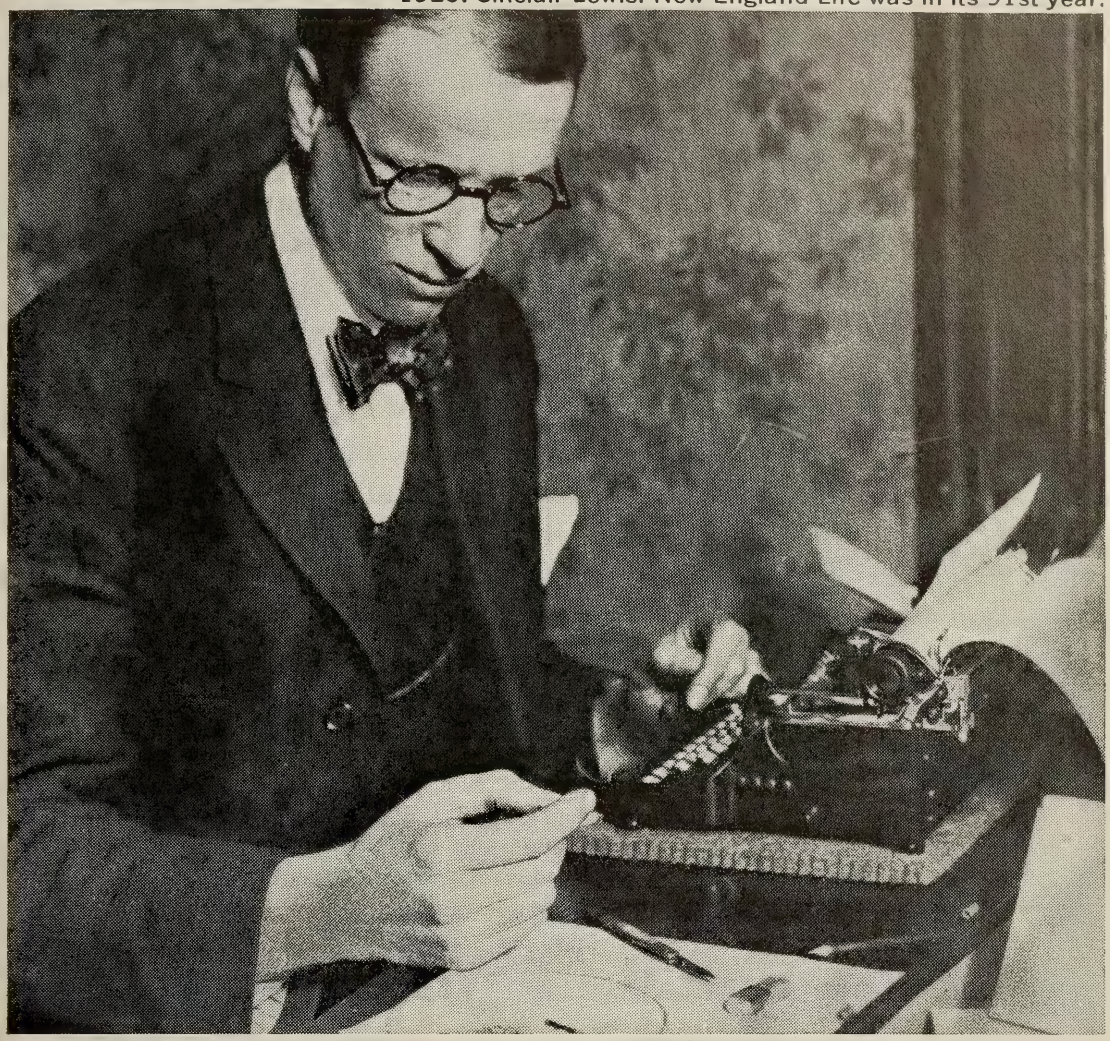
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

Mahler was always tonally geared, tonally sensitive. Sounds came to him from his earlier years; country sounds and city sounds lingered in his memory, developed into intricate shapes and became his working material. He loved folk melody as melody, march rhythms whether slow or fast for their propulsive or dramatic usefulness, a *Ländler* rhythm for its scherzo uses. He sought what are often labeled "macabre" effects to give play to exotic instrumental combinations. He loved to match the voice, especially the alto voice, with orchestral texture. As a master of orchestral color, of intricate polyphony, of dramatic juxtaposition, he found these elements extremely useful as material for his symphonic structures. The musical shapes were not secondary, they were fundamental, the true voice of the composer who thought always in tonal possibilities. Through them he found his moods – exultant or dark, challenging or quiescent. Moods had always been the special wizardry of music. Here they recur, reflecting the personal character

Women's Educational and Industrial Union

Select choice cards early from the comprehensive group of Christmas Card Albums in the Stationery Shop. Your purchases help support our services.
264 BOYLSTON STREET (opposite the Public Garden)

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

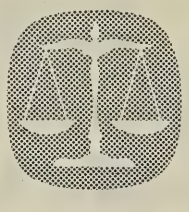
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____



our

Boutique **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

of the artist, and not by his own volition. Mahler realized when he had put the last touches on the score of the Sixth Symphony that he had also put himself into the score, and had done it so completely that nothing more was to be said. He wrote to Bruno Walter in that moment of elation:

"If a man wants to make music, he may not want to paint, write poetry or compose. But what a man composes is surely the whole man, his feelings, thoughts, his breathing, his suffering. There is nothing against a program (even if it is not exactly the highest rung of the ladder) but a musician must express himself and not an author, a philosopher, a painter, all of whom may be contained in a musician. In a word, who has no genius must stay away from it, and who has genius doesn't have to be scared of anything. The whole stew reminds me of a man who has begotten a child but who breaks his head afterwards as to whether it is a true child, or as to whether he begot it with good intentions, etc. He loved and he achieved. Period. If a man does not love and does not achieve, there is no child. Again period. And as one is and achieves, so is the child. Still once more period.

"My sixth is finished. I believe I achieved. A thousand periods."

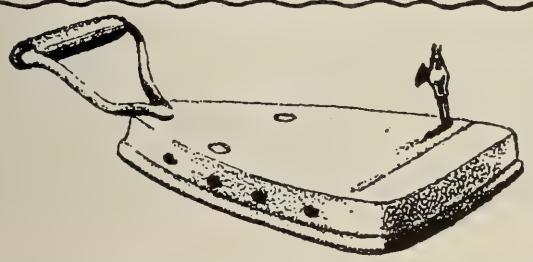
KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



When he called the last page of the finale a "period," he must have known only too well that the matter would not be closed. There were too many question marks implicit in the last movement. There were the "strokes of fate" when blows of a hammer were indicated at three climactic points. The "finale" was bound to be called the music of "despair," and Mahler a "pessimist" obsessed with thoughts of death. As it happens, Mahler was anything but gloomy just then. His widow tells us in her memoirs that she was puzzled when he went to the piano and played for her the Sixth Symphony from sketches and his *Kindertotenlieder,* a simultaneous work. He had every reason to enjoy life at the time and no reason except that of the questing artist to throw himself into a state of despondency over death in general and the death of children in particular. His own two were healthy and happy. As is the way with introspective composers, his tragic mood would have been induced by his music rather than caused by any present circumstance. One can imagine him smiling indulgently at the reproaches of his wife when she said: "For heaven's sake don't tempt Providence!" She and



IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET BOSTON MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES TO SERVE YOU BETTER!

others have said that Mahler was often obsessed by forebodings of death. He was continually occupied by thoughts of desolation, death, eternity, and they became increasingly the subjects of his symphonies. That very fact may indicate that these concepts were congenial to him for the creation of symphonies, and so entertained with a purpose. If Mahler was reduced in 1904 to an utter rejection of life, he would presumably have turned away from the making of music, which to him was the sap of life. The Romantics, Wagner or Tchaikovsky or Richard Strauss, or the early Schönberg, revelled in the subject of death with all the strength of their powers, only to revel still more in the act of transfiguring it with tones of luxuriant woe.

Who, even his closest associates, could fathom the complex of feelings, thoughts, acts which were the man Mahler? Everyone, on the other hand, who is at all responsive to music and unconcerned with extraneous whys and wherefores, may receive the artist Mahler and look no



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served

Pre-Symphony Dinners

and

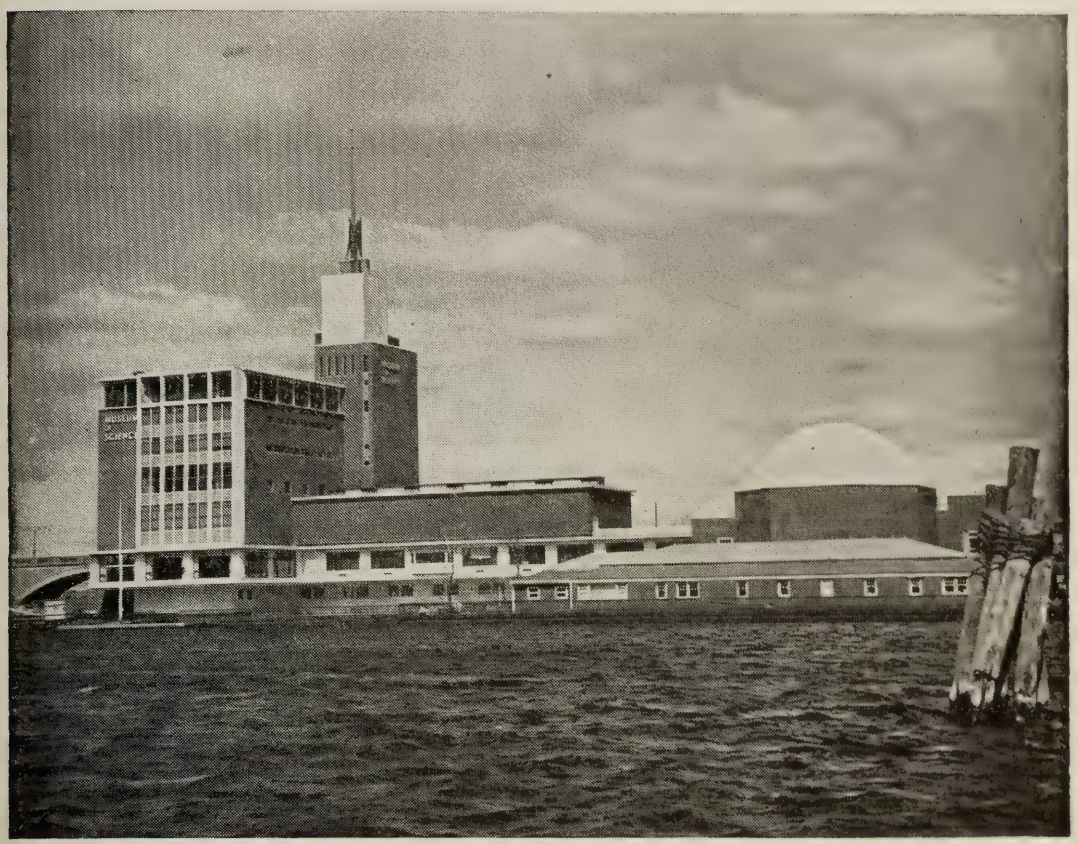
After Concert Snacks

Open Weekdays from Noon

Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

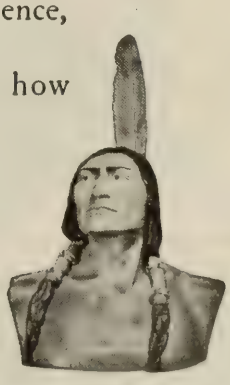


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

further. Mahler's art had no need to bespeak immediate experience. If the close of the Finale of the Sixth, which has gathered what has gone before and brought the whole to a culmination, becomes at last solemnly tragic, it can be pointed out that tragedy as a subject provides any artist with his strongest and most effective material – the musical artist not least.

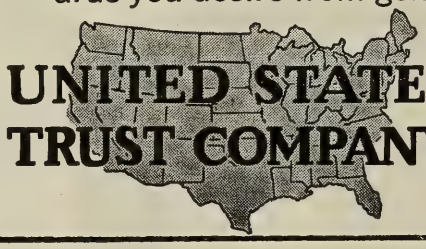
• •

So too with the earlier movements of the Sixth. There is nothing funereal about the vitalizing march rhythm of the first movement, nothing more ominous in the Scherzo than a play of grotesquerie, nothing more profound in the Andante than an extensive *Lied* in Mahler's best cantabile manner. The Finale, where the composer attains his fullest expression, seems a sort of summation, containing many elements, lasting almost as long as the first three movements together.

The first movement is based throughout on a march-like 4/4 rhythm at first and last, dominating with a swinging stride. The principal subject, introduced at the sixth bar by the violins, has a characteristic octave drop. Just before the entrance of the second important subject there is a diminishing roll of the snare drum, and over it with taps of the timpani, a motto of an A major to A minor chord by the trumpets

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

MORE THAN A NEW CAR...A NEW CADILLAC!

Of all the new cars recently introduced, one stands out as truly newsworthy . . . Cadillac for 1965! For this great car is totally new—from chassis to rooftop and from start to stop. When you sit at the wheel, you are surrounded by a whole new measure of luxury and comfort. And when you take the wheel, you enjoy the extraordinary smoothness of Cadillac's Turbo Hydra-Matic—now standard on all models; the remarkable steadiness of ride provided by all-new suspension; and a marvelous quiet that delights even experienced Cadillac owners. See and drive the 1965 Cadillac soon. You'll agree that it is, without question, the Standard of the World!

So new! So right! So obviously Cadillac

and oboes, a modal characteristic which is to recur. A chorale-like succession of chords in the high winds brings in the second theme fortissimo for the violins. It is marked *"schwungvoll"* ("ardent").* At this point the rhythm has become less pronounced. The march is resumed, but in a crisp staccato. A still quieter section brings in the cowbells and celesta. Through this development and after the return of the initial tempo, the themes are transformed or combined.

The scherzo (*"wuchtig,"* "heavy") maintains a 3/8 rhythm like a *Ländler,* but with a deliberate unaccented beat. Within this rhythmic ostinato there is a great variety of stress and color. There follows in the nature of a trio a grazioso section, slower and lighter (it is marked *"altväterisch,"* which would be "in the old style"). Rhythmic alternation here relieves the sense of a persistent beat. The first tempo returns,

* According to Mahler's widow, it was composed with her in mind.

Chardas

AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails

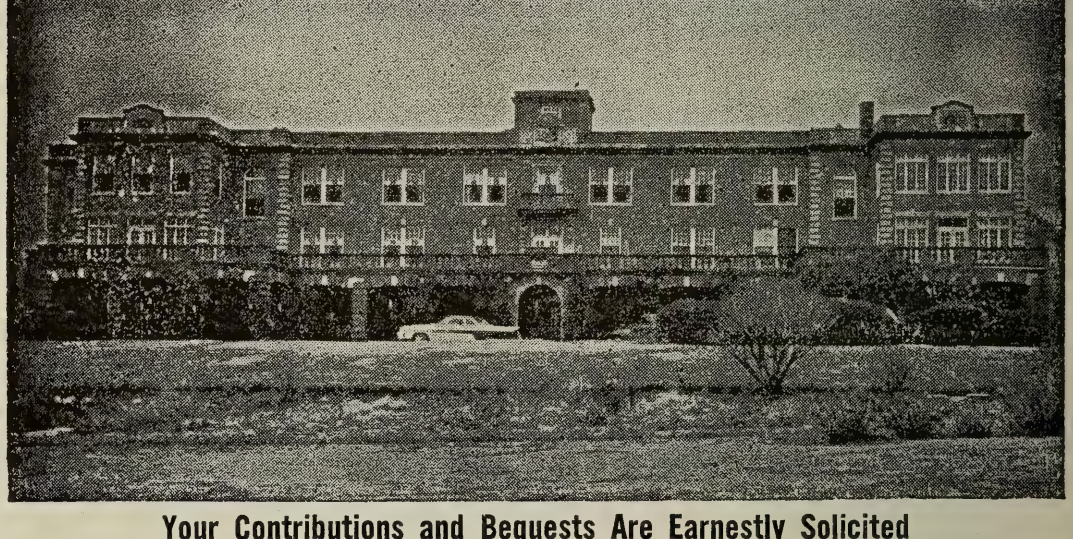
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596

Evenings from 5:00
American Express
Carte Blanche

"Come discover the difference between dining *and eating. . . ."*

THE BOSTON HOME, INC.

Established 1881
2049 DORCHESTER AVENUE • BOSTON, MASS.
A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

is treated with greater variety and is interrupted by the lighter *"altvät-erisch"* tempo before the end.

The andante is song-like throughout. It opens with a seven-measure phrase by the first violins over a muted string accompaniment. The melody is repeated by the English horn and the French horn and the flutes in turn. The movement is at first peaceful, with a constant undulating, rocking accompaniment given special color and charm by the harps, celesta and high string harmonics. The cowbells are heard twice, but briefly. At last the orchestra gathers full strength and the melody becomes impassioned.

The finale (in 4/4) is disclosed at once as solemn, broad and serious, far more so than anything that has preceded. The first violins fortissimo give out a stressful proclamation suggesting a recitative. Soon the tempo slackens and the bass tuba introduces a motto, accenting the beat which is presently to return to the marching stride of the first movement. There is an accompaniment of bells and persisting string tremolo. The chorale and main theme of the first movement are heard. A series of hammer strokes is introduced at climactic points before and after the long development. The development makes use of themes from the earlier movements and brings in new ones in a discourse of high dramatic tension, aspiring grandeur which eludes verbal particularization. The prevailing great sonority is given pause by mysterious hushed passages where cowbells are heard with deep bells, harp, celesta and muted horns. The close is quiet, with a solemn trombone quartet and a final fortissimo chord.



DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

ENTR'ACTE

THE WELL-INTENTIONED ANNOTATOR

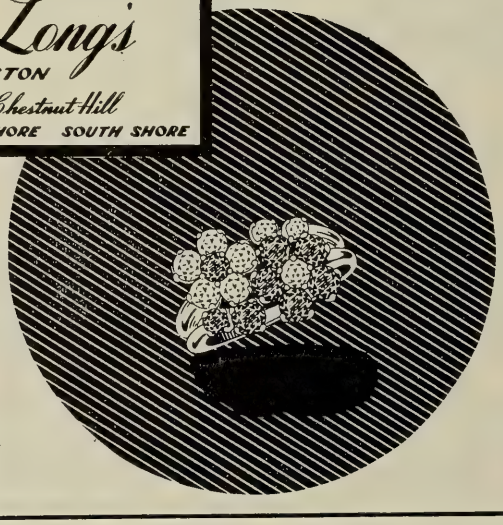
THE writer of program notes who hopes to furnish helpful information to audiences about music being performed can never be more than moderately successful. Klaus Roy, the annotator of the Cleveland Orchestra program books, who brings at least as much illumination to this task as any of his kind, has discussed his problem in an "entr'acte" under a title quoting Mahler — "Down with Program Books! They Propagate False Ideas!"

Mr. Roy thus states his problem:

"In essence, the program annotator proposes to provide a guide in words to a structure in sounds. It is not here the issue whether this is to be done with complete 'objectivity' — that is to say, by simply describing in irrefutably factual terms what happens structurally and technically, or whether there should be added a certain amount of interpretative or 'editorial' opinion that may be stimulating though arguable. The issue is whether — in the realization that music always 'begins where words stop' — anything can be done at all to aid the

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore

hearer in his quest for understanding and, hopefully, enjoyment. If an annotation is to transcend in any way its original purpose as a source of factual 'background' information, then how can it help in the deepening of the musical experience without crudely trespassing on the mysteries of artistic creativity?"

The annotator has then two ways of approach: a technical analysis, and the more stimulating method of vivid adjectives. The first is likely to defeat the non-technical listener, the second may make him skeptical. He doesn't wish to be coached, and of course should not be told in advance how he ought to feel. Barred from the privileges of a critic, the annotator should not show any prejudice nor influence the hearer's opinion. The hearer, having found his seat, has little time to examine the notes. During the performance even a glance at the notes is fatal — while he is reading a dozen words he will probably miss a vital part of the music. Afterwards the notes become a sort of post mortem.

Mr. Roy reviews the problem for music as far back as Mahler, who found that program notes diverted hearers from the musical point and sent them off on false tracks. Mr. Roy brings the problem up to the present. The obvious recourse of any annotator when a new work is to be performed is to ask the composer to describe his own music.

SCHOENHOF'S, INC. *Foreign Books*

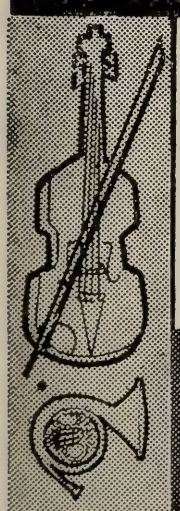
1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced

Our Excellent Dividend is Sweet Music for Savers!



EARN AN EFFECTIVE ANNUAL RATE OF 4.31%

4 1/4 % ANNUAL RATE

QUARTERLY DIVIDENDS COMPOUNDED 4 TIMES A YEAR

SAVE BY MAIL Postage Paid Both Ways

HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

"Program annotators might, perhaps, come to appreciate these attempts of distinguished composers to save them work, if not indeed to put them out of work altogether. Yet for the sake of the listening public, this is not so simple and clear-cut a matter. This uncompromising viewpoint of music's ability to "tell its own story" takes a great deal for granted in the musical abilities of listeners, which may or may not be wholly justified."

The contemporary composer will often welcome the opportunity of explaining his music. But not always. Mr. Roy quotes several composers who have found it wisest in the interest of one of their latest scores to refrain from analysis.

Peter Mennin wrote in part:

"To do justice to an intricate structure, a full-length analysis would have to be offered. The device of 'hitting the high points' seems to the composer to be somewhat superficial. He feels that the listener should rather concentrate, at a first hearing, on the sound and its expressive development, rather than on any elements of compositional technique."

Examples in musical notation are at best piano reductions of thematic fragments without their development, and the development is what really matters. Mr. Roy finds that "the detailed and relentless



Tel. No. KE 6-3375

Pearls by Alixe
225 Berkeley St., Boston
BIJOUTERIE
• Selective Jewelry • Alert Service
• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*
CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

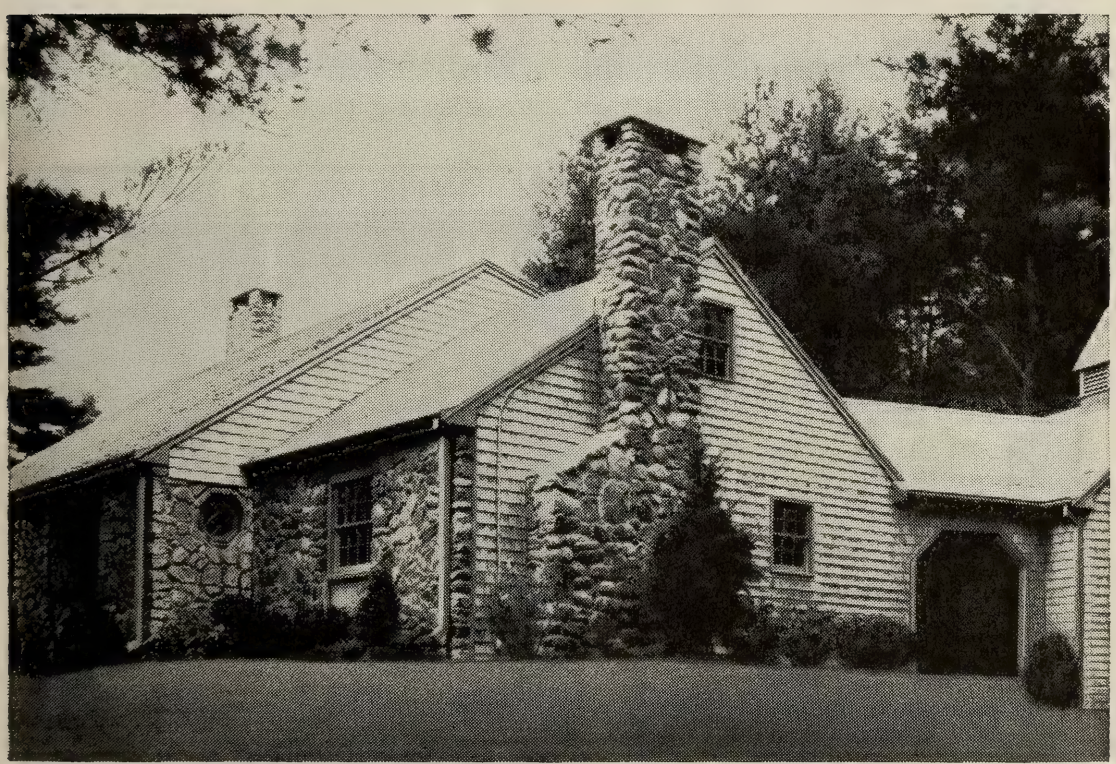
MALBENS
— famous Swiss Grapillon —

CO 6-1203
Free Delivery

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

theme-by-theme, section-by-section analysis, to be sure, is long passé and little lamented." The technically trained listener can find it all by himself.

Leon Kirchner:

"I don't think that an analysis of the type which usually appears in a program note can help the listener to a finer and deeper appreciation of the score. They are usually a highly superficial and linear form of analysis, resulting in the attention being concentrated on thematic recognition rather than on the organic growth of the work as a whole."

William Schuman:

"Frankly, over the years I have become increasingly resistant about issuing play-by-play accounts of my own music. Perhaps I'm making a minor protest against the elaborate essays which these days often accompany the launching of new works. Complicated polemics for particular æsthetic creeds or compositional procedures may be of value to scholars, but they confuse laymen. Techniques, after all, are work methods, which, in the mature artist, cannot be isolated from his creative process. Preoccupation with descriptions of techniques bears a direct relationship to the rather absurd lengths we go to in placing composers in categories and often pre-judging their work accordingly

If you want to speak a new language—
speak to Berlitz first.

30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

Wharfedale W60



ACHROMATIC Speaker System

Significant new 2-speaker system by G. A. Briggs achieves a unique musical quality—pure, uncolored by extraneous modulations. The exclusive sand-filled panel is completely non-resonant, for optimum bass response down to 20 cps. *In true wood veneers, $116.50. Utility model (unfinished) $101.50.*

Available in Boston area at:

Radio Shack Corp., 730 Commonwealth Ave., Boston
Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge
Radio Shack Corp., 594 Washington Street, Boston
Minute Man Radio, 28 Boylston St., Cambridge
Lafayette Radio, 1400 Worcester Street (Rte. 9), Natick
DeMambro Hi Fi Center, 1093 Commonwealth Avenue, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N. Y.



YESTERDAY – TODAY

The following is an excerpt from an article about the Boston Symphony Orchestra in *Business Week* August 1, 1964:

> *For the first thirty-five years of its existence, the deficits of the Boston Symphony Orchestra were made up entirely by its founder, Major Henry Lee Higginson, a marvelously proper Bostonian who could become quite indignant at the notion his burden could or should be shared. "Charge the deficit, if there be any, to profit and forget the loss," he used to instruct the Orchestra's manager, "for it does not really exist."*
>
> *Today, the Boston Symphony Orchestra is big business, requiring some three million dollars a year. Part of this money is made up by the contributions of 4,000 to 5,000 donors – the "friends of the symphony" – yet the world-renowned Orchestra still doesn't make ends meet.*

Yesterday one man, Major Higginson, could do it. Today thousands of Friends are required to offset the Orchestra's deficit. The statement that this Orchestra does not make ends meet is a serious – and unfortunately a correct one. The situation can be relieved only with the help of everyone who enjoys the music provided by the Boston Symphony Orchestra. Contributions to the Friends are gratefully accepted at the Friends Office, Symphony Hall.

as though musical vocabulary had something to do with excellence.

"This is not to say that it is not desirable to help an active listener hear more in his first exposure to a new work (passive listeners are not receptive to help, since their particular joy is sound-bathing). Certainly, a writer can supply helpful guideposts and I am all for it, provided he sticks to the music and avoids philosophical meandering. In time, the music will be judged by its inherent worth. Fortunately, no propaganda, however skillfully contrived, can, in the final analysis, substitute for genuine criteria any more than prose explanations can substitute for musical clarity.

"Having divested myself of these gratuitous comments, I had better stop before I write the kind of essay I am complaining about. . . ."

This last essay in miniature draws Edward Downes, the truly helpful annotator for the New York Philharmonic into the discussion. It was to Mr. Downes that William Schuman wrote, upon which Mr. Downes was moved to add his own comments:

"Mr. Schuman makes it hard for a program note to communicate anything useful beyond objective historical fact, the most pertinent of which he has furnished himself. Perhaps he did not mean it to sound so. And certainly it is not easy for a program note to persuade a baffled (and often embattled) listener to enjoy a thorny new work. . . . With an unfamiliar work, in no matter what art medium, it is often helpful to know what *type* of expression to look for — just as it can help to know what *not* to look for, in order to avoid frustration and irritation. . . ."

la maisonette
the little house
of many designers
115 newbury street
boston

Fashions
for all occasions
for all ages





THE MARK I SHOWN AT THE WAR MEMORIAL OPERA HOUSE, HOME OF THE SAN FRANCISCO OPERA

RCA Victor Stereo... realism that rivals the concert hall

For "at home" concerts that rival the original, choose RCA Victor Solid State Stereo. This stately credenza embodies an impressive array of audiophile treasures, including the precision Studiomatic Changer with Feather Action Tone Arm.

The new Solid State tuner and amplifier are the most powerful ever built by RCA Victor: 300 watts of peak power (150 watts EIA Standard) drive an 8-speaker sound system for startling realism. Solid State FM-AM and FM Stereo radio, too.

Before you buy *any* phonograph, compare RCA Victor's experience in sound reproduction, dating back to the earliest days of the famous "Victrola"® phonograph. Remember, more people own RCA Victor phonographs than *any* other kind.

"HIS MASTER'S VOICE"

RCA The Most Trusted Name in Sound

Tmk(s)®

"Where then," adds Mr. Roy, "is the boundary line between 'sticking to the music' and 'philosophical meandering?' Was Mark Twain all too correct when he wrote 'I hate explanations; they mix things up so.'?"

Aaron Copland puts the burden on the listener:

"Music can be alive only when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one's whole intelligence is the least we can do in furtherance of an art which is one of the glories of mankind."

Mr. Roy concludes:

"There remains the crucial fact that true comprehension of a musical work depends on acquaintance, familiarity, growing awareness of detail, and ultimately a kind of 'ownership' that is akin to love. Each hearing of a genuine masterpiece should offer new facets of experience. It is impossible to grasp a major work in full at the first, second, and even

America's no. 1 selling scotch whiskey!



SCOTLAND'S BEST distilleries produce
CUTTY SARK
QUALITY SCOTCH WHISKEY

BLENDED
86 PROOF

IMPORTED BY
THE BUCKINGHAM CORPORATION, ROCKEFELLER CENTER, NEW YORK

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
SHARON MEMORIAL PARK
SHARON, MASSACHUSETTS
Telephone Boston Area 364-2855

TOYS TOGS



F.A.O. SCHWARZ
Children's World
THE WORLD'S GREATEST TOY STORE
Boston Mass. at 40 Newbury St.

BRANCHES: Ardmore, Pa., Atlanta, Ga., New York, N. Y., Cleveland Ohio, Palm Beach, Fla., Short Hills, N. J., Westchester, N. Y

IT'S FUN TO SHOP AT SCHWARZ!

Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

the fifth hearing. There is always more to be learned and discovered. But in the case of an established classic, the opportunity for re-hearing is considerable, and aids to study are abundant. With a new work, nothing can ultimately take the place of hearing it again – if, as Mahler said, one feels drawn to it – and in time coming to 'own' it as well. But while on the way to that enviable sense of possession, one may wish to hang on to this straw, lean on that crutch – to keep oneself upright and, as the phrase goes, 'stay with it.' A quick impression can thus be fortified or validated at once, instead of being possibly forever lost.

"Until something better is devised, the analytical program – with all its evident flaws – will continue to remain the means of providing these aids. Donald Francis Tovey once wrote that he had often been 'grateful for a dull description that faithfully guides me to the places where great artistic experiences await me.' His own guideposts had the further advantage of being never dull – though often complex and challenging; and they were conditioned by the awareness that only the listener's own devotion and active interest can, in the 'final analysis,' make the musical experience a valuable and memorable one."

J. N. B.

The Midtown Motor Inn Extends a Cordial Invitation to the

Symphony Subscribers

to attend the

Pre-Symphony Luncheons

in their fourth season with

Harry Ellis Dickson

Prominent Member of the Boston Symphony Orchestra, discussing

"Music of the World – Inside the B. S. O."

Other Guest Speakers

G. Wallace Woodworth
Professor of Music, Harvard University

Klaus Liepmann
Director and Professor at M.I.T.

Friday, November 20, 1964

Mr. Francis W. Hatch, Guest of Honor and Speaker

MIDTOWN MOTOR INN

diagonally across from Symphony Hall

$3.75 per person (series of eight $28.00) including the lecture, luncheon, gratuities and Free Parking Throughout the Concert

For Reservation call COngress 2-1000

Pre-Symphony Gourmet Dinner before Saturday, Sunday, Tuesday, Wednesday and Thursday Concert Series – $4.00

Afternoon Tea served after the Concert

THE MISMATING OF BRUCKNER AND MAHLER

It is a curious trick of circumstance that the names of Anton Bruckner and Gustav Mahler, composers in most ways at opposite poles, are often associated, mentioned together as if they were in the same category. It may be partly due to the Bruckner Society of America, which has been in existence since 1931. The Society promotes the gospel of Bruckner and Mahler through its periodical *Chord and Discord,* and encourages performance of each by presenting medals to conductors.

This organization has a perfectly good *raison d'être.* Two composers of Central Europe wrote music which while they lived was above the heads of most people even in their home territory. After the death of each, their music came to be embraced, even adored by their own countrymen, but was little regarded in other parts of the musical world. These two were Germanic in a way that made them alien to a Frenchman, an Italian, even to an Anglo-Saxon. The length of their symphonies operated against frequent performances. At the same time there arose a limited but increasing number of sympathetic souls who found a special nobility, a rare exaltation in both composers, inspiring qualities which most people seemed to pass by. Here was a cause for zealous crusading. It was also the cause of the strange pairing. A

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

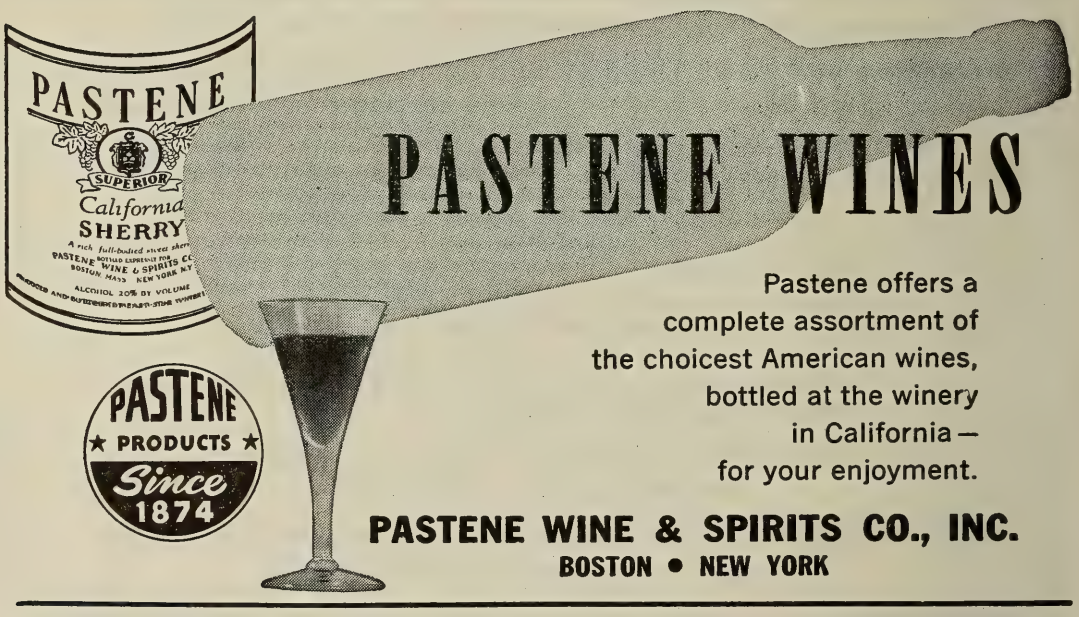
similar cause might have developed if Fauré and Franck had been so paired in France, which they have not. These two are far closer as artists than Bruckner and Mahler ever were. Fauré is destined to remain a *rara avis* in Germany and Bruckner the same in France; the limitation is partly theirs, nor would any amount of propaganda help the situation.

The more one becomes acquainted with the symphonies of Bruckner and Mahler, the more ridiculous becomes this circumstantial association of their names. Probably no one would have been more astonished than Mahler if he could have been told that his name would be linked with Bruckner's. It would have been exceeded only by the astonishment of Bruckner at any such prophecy. He could have known nothing more than Mahler's early attempts. If he had heard Mahler's music he would have been completely at a loss.

Their few, very few points in common are soon listed: each grew up in Austria, Vienna in particular. Each wrote nine long symphonies for large orchestra, the last ending in a slow movement. Each was accepted

NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

as a performer (an organist and conductor respectively) and little accepted as a composer for the greater part of his life.

The points of difference between them are many. The purpose of this article is to disassociate these two.

They were of different generations. Bruckner followed in the line of Beethoven and Schubert. Mahler was post-Wagner. Bruckner, born in 1824, was 36 years Mahler's senior. Mahler was a student of 17 when he met Bruckner in Vienna. It was in 1877, after the fiasco of Bruckner's Third Symphony. He revered Bruckner as a master, a lovable eccentric, but never emulated him.

When Bruckner died, in 1896, Mahler had written only his first two symphonies, neither of which had been performed in Vienna. Mahler was not to compose his Ninth until fifteen years later (1909).

Bruckner's symphonies were in the classical form but greatly expanded. Mahler's symphonies are far less classical, far freer in form and development. Their mood is utterly different. Bruno Walter, who probably comes closer to an intimate understanding of each composer

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

than anyone else, once differentiated the two in this way: "If I wished to present the difference between the two masters in the shortest imaginable formula, I would say (conscious of the exaggeration of such a summary): at bottom Bruckner's spirit was repose, Mahler's unrest. With Bruckner the most impassioned movement has a foundation of certainty; not even Mahler's inmost depths remain undisturbed. Bruckner's scope of expression is unlimited, though it has but few main subdivisions; with Mahler these are prodigal in number, embracing all lights and shades of a weird diabolism, a humorous buffoonery, even resorting to the eccentric and banal, besides countless expressive nuances ranging from childlike tenderness to chaotic eruption. His heartfelt, folk-like themes are as Mahlerian as his sardonic cacophonies, whose lightning apparitions render all the darker the night of his musical landscape. Mahler's noble peace and solemnity, his lofty transfigurations are the fruits of conquest; with Bruckner they are innate gifts. Bruckner's musical message stems from the sphere of the saints; in Mahler speaks the impassioned prophet."

Mahler was a master orchestrator, capable of great variety in the use and combination of instruments, an endless seeker after new colors.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

THE BOSTON SYMPHONY
STRING QUARTET
quartet in residence at The New England Conservatory
JOSEPH SILVERSTEIN — BURTON FINE
GEORGE ZAZOFSKY — JULES ESKIN
FRIDAY, NOVEMBER 20
JORDAN HALL • 8:30 p.m.
Tickets: $4.00 - $3.50 - $3.00 - $2.00 at the Jordan Hall Box Office, 30 Gainsboro Street, Boston. Telephone KE 6-2412.

Bruckner laboriously acquired his orchestral skill. He was an inept orchestrator and a constant reviser. His symphonies fall into a rather narrow pattern of structural and instrumental usage. Bruckner was directly influenced by Wagner's orchestral innovations. Mahler reflected Wagnerisms, but more subtly and variously.*

Mahler's skill was largely due to his full experience as a conductor, Bruckner's uncertainty was due to his little experience. Mahler was a tyrant as well as a master on the conductor's stand. Bruckner was deferential to the orchestra. It is said that he could scarcely bring himself to give the downbeat and so assert authority over the concert-master. He was better at giving the correct beat than at conveying the sense.

Mahler was a leading spirit in the urge to mate music with literary concepts. He was well read and deeply concerned with poetry and philosophy – a brilliant and tireless conversationalist. Bruckner wrote

* An example of this is the approximation of a motive of Siegfried which opens the finale of Bruckner's Eighth, and a suffusion of *Parsifal* in the finale of Mahler's Third.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

The Cantata Singers
under the direction of
LEO COLLINS & GEORGE SKILLMAN
present the first concert in a series of
BACH CANTATAS

Cantata No. 131: Aus der Tiefe
KARL-DAN SORENSEN, *tenor*
ROBERT WATSON, *bass*

Cantata No. 82: Ich habe genug
FRANCIS HESTER, *bass*

Cantata No. 72: Alles nur nach Gottes Willen
MARY BURGESS, *soprano*
JENNEKE BARTON, *alto*

Sunday, November 15, 8 p.m.
FIRST CHURCH IN BOSTON
Berkeley and Marlborough Streets
ADMISSION FREE

CAMBRIDGE
CIVIC SYMPHONY ORCHESTRA
VICTOR MANUSEVITCH
Music Director
SANDERS THEATRE, HARVARD UNIVERSITY
Monday Evening, December 7th
at 8:30 o'clock
. . CONCERT . .
In Tribute to Shakespeare
DVOŘÁK . . *Othello*, Overture, Op. 93
PROKOFIEV . . . *Romeo and Juliet*, Op. 64, Suite No. 2 (Excerpts)
Speakers
PAUL SCHMIDT — *Romeo*
LORA ESTERMAN — *Juliet*
SHOSTAKOVITCH . *Incidental Music to Hamlet*, Op. 82
TCHAIKOVSKY . *Romeo and Juliet, Overture–Fantasia*
Tickets: $2.00 - $1.50 - $1.00
MAIL ORDERS NOW
47a Dana Street, Cambridge, Mass.

"absolute" symphonies and was quite unconcerned with the literary and other arts. While Mahler mixed freely in the world of culture, Bruckner, an ignorant peasant, keeping his provincial dialect, lived the simple life of a bachelor in his Vienna lodgings.

Bruckner had no interests in texts other than those for his religious services. He was a devout Roman Catholic. Mahler was deeply absorbed in poetic texts and, in the opinion of many, found his highest level in the matching of orchestra and voice. He had no interest in ritual music, being a baptized Jew who was more inclined to speculate about the nature of man, life, death, and the universe than to look toward any church.

Bruckner was a teacher and liked to teach, but he could not be said to have handed down his art to any successor. Mahler was not a teacher, but had devoted disciples, such as Schoenberg, who drew upon his romantic chromaticism and so developed the twelve-tonal movement.

Mahler earned a comfortable living by conducting; Bruckner was always poor.

Even in physical stature and general appearance the two were opposites. Bruckner was tall and sturdily built, with a cropped pate and ridiculous country clothes. Mahler was puny of stature, had an upstanding shock of hair and a clumsy gait. His clothes were of good quality, but he was quite oblivious of them. His temperament was intense, fiery, while Bruckner took life as it came.

After all this differentiation, one is thrown back upon the incontrovertible linking of the two names in this our century, and the

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient. COmmonwealth 6-1492

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

arguments pro and con that are applied (sometimes indiscriminately) to both. Theirs are after all the most stupendous of all symphonies, and musicians in our present æsthetic are simply unable to look upon stupendous symphonies with favor. It is not in their nature to "reach for the stars," as Mahler once put it, but most of us are romantic enough at heart to be appealed to by that aspiration. For some of us it may be a compensation for something that is almost entirely lacking in the music of today.

There will probably always be a point of sharp division in any audience facing a symphony of Bruckner or Mahler. There will be those who are caught in the upsurge of the music and those who are left on terra firma, consulting their wristwatches — spectators rather than participators. Those who are left on the ground will be either simply bored, or bored and skeptical. The skeptics will censure extravagant structural methods not sanctioned now, but sanctioned then. The loyalists will, with some point, measure the worth of the music not by intellectual dissection, but by its ultimate acceptability. These are growing in number perceptibly through the years. Propaganda will obviously not win over the recalcitrant minority, who cannot be told what to like. Only enterprising conductors bringing the symphonies to the light of performance can prove the point that there is something for our special delectation in every epoch, different as it may be from our present way of thinking.

J. N. B.

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

FUNERAL SERVICE
J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND



The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 20, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 21, *at* 8:30 *o'clock*

KODÁLY . . . . Variations on a Hungarian Folk Song, "The Peacock"

I. Moderato
II. Pianissimo
III. Forte (appassionato)
IV. Poco calmato
V. Forte appassionato
VI. Calmato
VII. Vivo
VIII. Più vivo
IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

(First performance at these concerts)

LISZT . . . . . Piano Concerto in A major, No. 2

INTERMISSION

SCHULLER . . . . . Seven Studies on Themes of Paul Klee

I. *Antike Harmonien* (Antique Harmonies)
II. *Abstraktes Terzett* (Abstract Trio)
III. *Kleiner Blauer Teufel* (Little Blue Devil)
IV. *Die Zwitschermaschine* (The Twittering Machine)
V. *Arabische Stadt* (Arabian Town)
VI. *Ein Unheimlicher Moment* (An Eerie Moment)
VII. *Pastorale*

LISZT . . . . . Piano Concerto in E-flat major, No. 1

SOLOIST

VAN CLIBURN

Mr. VAN CLIBURN plays the Steinway Piano

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Boston Opera Group

SARAH CALDWELL, *Artistic Director*

ANNOUNCES

ITS 1965 SEASON

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIÈRE SERIES: Jan. 11; Feb. 5, 19; Mar. 10, 24

ENCORE SERIES: Jan. 13; Feb. 7, 21; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Ninth Program

FRIDAY AFTERNOON, November 27, *at* 2:00 *o'clock*

SATURDAY EVENING, November 28, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony No. 21, in A major

I. Adagio
II. Presto
III. Menuetto
IV. Finale: Allegro molto

(First performance in Boston)

DVOŘÁK . . . . . Symphony No. 3, in E-flat major (*Op.* 10)

I. Allegro moderato
II. Adagio molto, tempo di marcia
III. Finale: Allegro vivace

(First performance in Boston)

INTERMISSION

SHOSTAKOVITCH . . . . . Concerto for Violin and Orchestra, *Op.* 99

I. Nocturne
II. Scherzo
III. Passacaglia
IV. Burlesque

(First performance in Boston)

SOLOIST

LEONID KOGAN

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE — PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

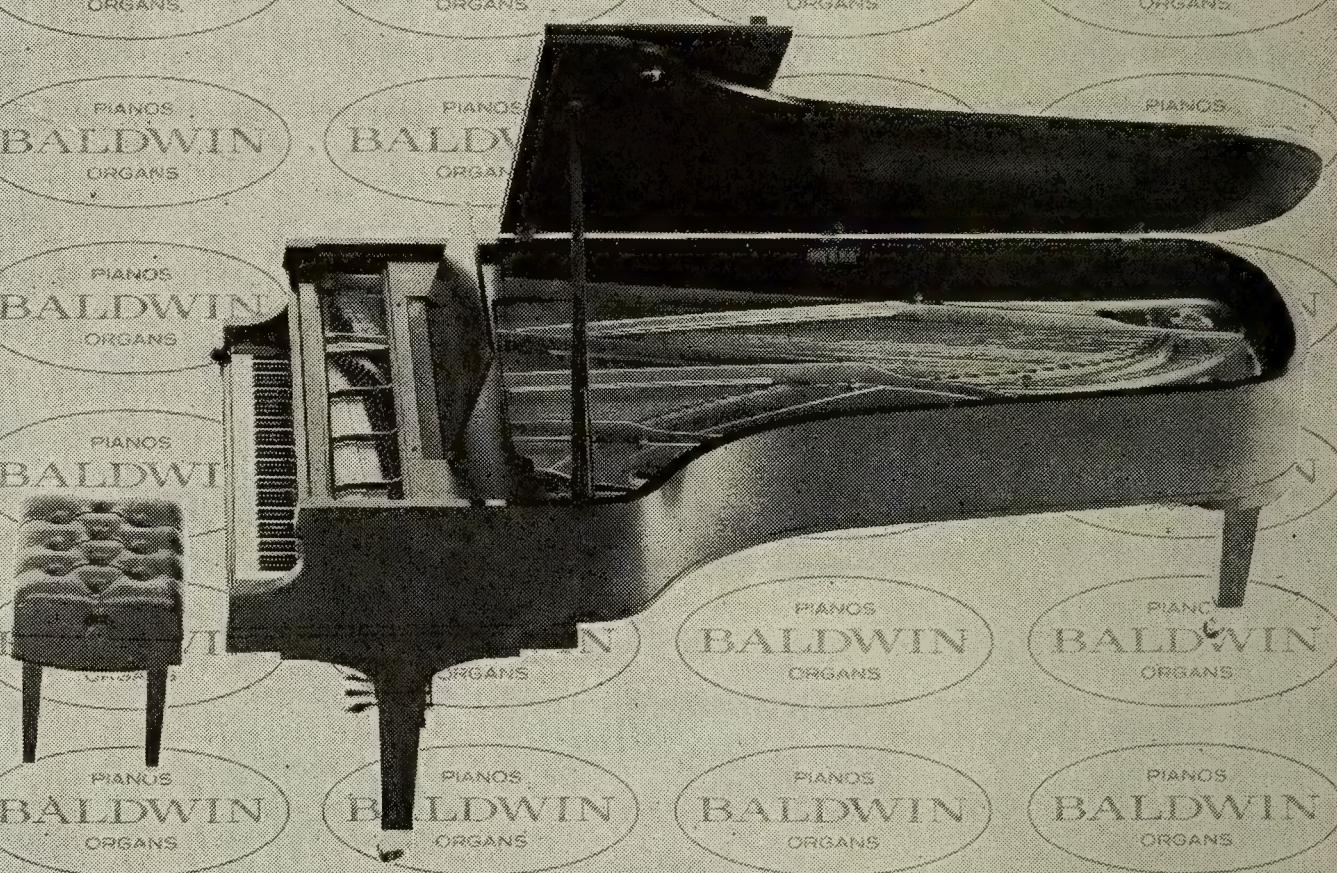
Rosario Mazzeo, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

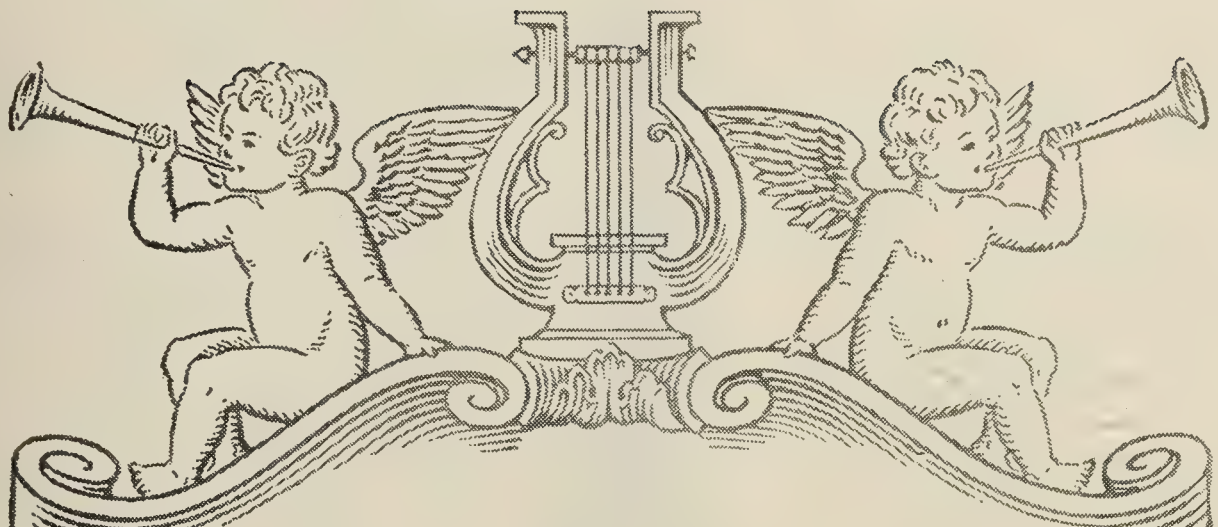
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

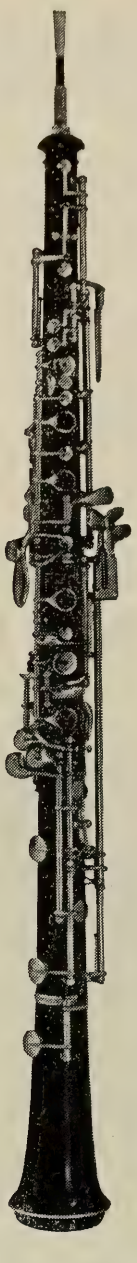


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• 8 •

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

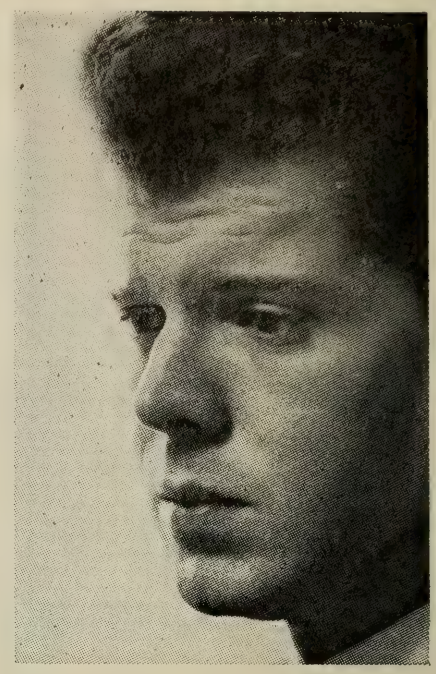
THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



Van Cliburn: Distinguished Recordings of Brahms and Beethoven Concertos

Van Cliburn, in these interpretations of two of the monuments in concerto literature, reveals an uncompromising musical intelligence wholly at the service of his art. It is a deep and mature intelligence that penetrates equally into the Brahms as well as the Beethoven. Here, in collaboration with the late Fritz Reiner and the Chicago Symphony, Cliburn makes these albums an altogether unforgettable listening experience.*

Watch for a notable "first" in September: RCA Victor's initial album featuring Cliburn, Leinsdorf and the Boston Symphony in a recording of the Brahms First Piano Concerto.

RCA Victor ®
The most trusted name in sound

*A *Dynagroove* recording.





CONTENTS

Program (for this week) . . . 457
Program (November 27–28) . . 507
Program (December 11–12) . . 509

NOTES

Kodály ("The Peacock") . . . 459
Liszt (Piano Concerto No. 2, Piano Concerto No. 1) . . 468

ENTR'ACTE

Liszt and the "Eternal Feminine" (*J. N. B.*) . . . 476

NOTES

Schuller (Seven Studies on Themes of Paul Klee) . . 499

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra will take place from December 8 through December 22.

Paintings should be delivered to Symphony Hall on Thursday, December 3 or Friday, December 4. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted by Friday, December 4.

THE SOLOIST

Van Cliburn was born in Shreveport, Louisiana, in 1934, and grew up in Texas. His mother, a pianist, was his first teacher. He made his first public appearance at the age of four, and when he was twelve, played in Tchaikovsky's Piano Concerto with the Houston Symphony. He went to New York in 1961 to study with Rosina Lhevinne at the Juilliard School. As a concert pianist he won a number of awards including that of the Edgar M. Leventritt Foundation in 1954. It was in 1958 that he took the first prize at the Tchaikovsky International Piano Competition in Moscow, an event which received international attention and assured him a busy career both here and abroad.

He first appeared with this Orchestra at two Pension Fund Concerts on October 5 and 6, 1958, playing the Concertos by Rachmaninoff (No. 3) and by Schumann. He played in Brahms' D minor Concerto on March 13–14, 1964, and twice at Berkshire Festival Concerts (Brahms' Concerto in B-flat in 1963 and Brahms' Concerto in D minor in 1964).



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.

The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

WHY SUPPORT CULTURE?

By ERWIN D. CANHAM

The Editor-in-Chief of the "Christian Science Monitor" made the following address at a luncheon given by the Boston Chamber of Commerce on October 15, 1963. It is here reprinted with Mr. Canham's permission.

We have entered a wonderful period in human history.

It is a time when, more than anything else, knowledge and the environment of knowledge determines human progress. Often in the past, I suppose, this has been partly true. But not always, and frequently not dominantly. The kind of knowledge that determines human progress today is increasingly complex. It is a special kind of knowledge, going deep into the atom and molecule and far out toward the stars. It is a kind of knowledge that requires many cooperating minds, many interlocked disciplines, to bring itself to fruition.

We in Boston have begun to learn the importance of knowledge. Not one of us is unaware, today, that the powerhouses of developing and dynamic knowledge comprised of our great universities and research laboratories have been utterly decisive in the economic salvation of our area. One of the most vivid proofs of the importance of knowledge, and the people who extract, codify, and apply it, is to be found almost daily in the job opportunity advertisements of the daily newspapers. I do not have to tell anybody here that a vast talent-recruiting war is taking place continuously to attract and employ the men and women who can create and apply our most precious stockpile.

The Boston region must continue to interest and utilize the men upon whom the future depends. We are lost if we do not do so. It is a stark challenge, overriding almost everything else in relation to our economic prospects. If we start slipping in our attraction for the best men and women in the age in which we live, we could slip very fast. We must permit no significant erosion. Among the factors which attract and hold the kind of people we must have, educational opportunities and cultural values are at the top of the list. We can do very little about the physical climate—which is better than some places and worse than others—but we can do a good deal about the cultural climate. That is why we are here today.

To put the matter in its crassest possible terms, an investment in culture is a direct investment in the kind of people we must have if Boston is to survive and

thrive. I am saying nothing original when I make this point. But it is just as well to remind ourselves of how totally vital it is. A tax-deductible dollar invested in Boston's cultural values may well yield more returns—oh that a newspaperman should say this—than a want ad in the Champaign-Urbana or the Bloomington papers. Perhaps we need both.

And yet there is more to it than merely bait to lure and keep good people here. We want and need to have a good community. Knowledge, which I have been praising, is but the beginning of wisdom. We could have enormous technological or scientific prowess and be a very unhealthy community. The balance of American life needs to be rectified. In an awesome and apocalyptical age we preserve our sanity and clarify our values through the not unrelated values of culture and religion.

The great universities in our midst have long since recognized the need of keeping the humanities, the arts, the social sciences abreast—indeed, let us hope someday ahead!—of the physical sciences. The fostering of our cultural resources is one important way to keep life in balance. This is vital in the development of a wise society. How else can we learn how to apply man's knowledge in ways that will save rather than destroy man?

There are other ways in which the support of culture is vital to our future well-being, and I should like to identify two of them. One relates to the future of work and leisure in our American experience, and the other to the social, ethnic, political—indeed, cultural—composition of this community. We are all aware that technology applied to agriculture has revolutionized American farm productivity, bringing with it great problems, still unadjusted. I believe technological change is working in just the same way in our manufacturing industry, and that continuously the nation's essential work can be performed with fewer man hours of labor. Crude unskilled labor is virtually outmoded already. The upgrading of labor is a wonderful phenomenon. How we will adjust to technological change and technological unemployment in our entire economy remains to be seen. That is too large a subject for ten minutes. Of course there are still many unfulfilled wants and needs. And there is the rest of the world. But the trend is unreversibly toward shorter hours of essential labor. What will happen to the rest of the

(Continued on page 474)

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?

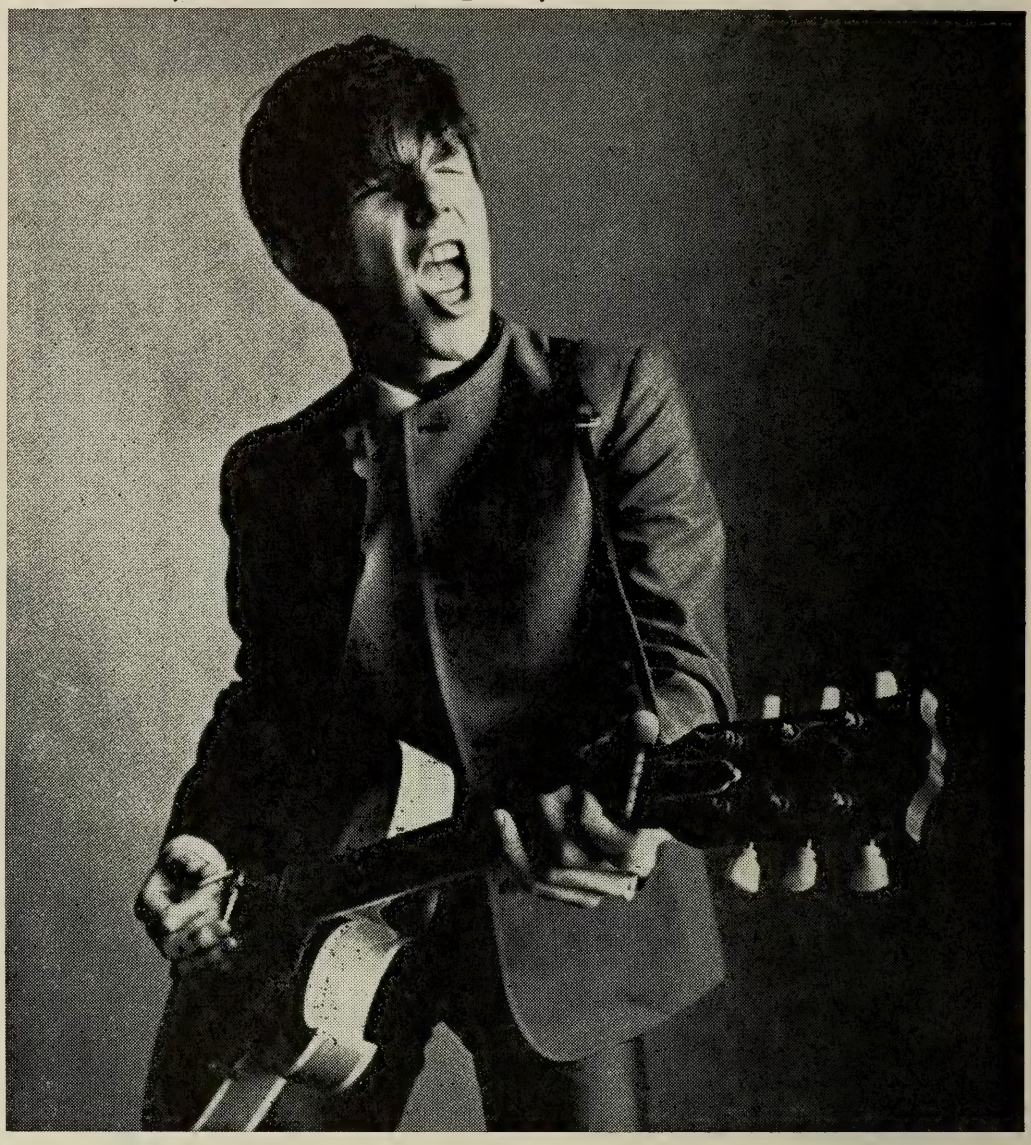


Satisfy
your fondest
compulsions—
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

There are all sorts of ways to make a million (but try to keep it!)



One recipe — let your hair grow... get a guitar... and a smart agent.

Of course, most people make their money in other ways. Our business is suggesting practical ways to help them hold on to it.

More and more these days, we recommend a Living Trust.

With a Living Trust, you can take as much, or as little, of the responsibility as you wish.

We do most of the work and handling of investment decisions.

A Living Trust can be a wise and profitable arrangement. We'd like very much to talk with you and your lawyer about this. If you want to come in *before* you have reached your first million, that's all right, too!

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 20, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 21, *at* 8:30 *o'clock*

KODÁLY . . . . . Variations on a Hungarian Folk Song, "The Peacock"

Introduction: Moderato
I. Con brio
II. Pianissimo
III. Forte (appassionato)
IV. Poco calmato
V. Forte appassionato
VI. Calmato
VII. Vivo
VIII. Più vivo
IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

(First performance at these concerts)

LISZT . . . . . Piano Concerto in A major, No. 2

INTERMISSION

SCHULLER . . . . . Seven Studies on Themes of Paul Klee

I. *Antike Harmonien* (Antique Harmonies)
II. *Abstraktes Terzett* (Abstract Trio)
III. *Kleiner Blauer Teufel* (Little Blue Devil)
IV. *Die Zwitschermaschine* (The Twittering Machine)
V. *Arabische Stadt* (Arabian Town)
VI. *Ein Unheimlicher Moment* (An Eerie Moment)
VII. *Pastorale*

LISZT . . . . . Piano Concerto in E-flat major, No. 1

SOLOIST

VAN CLIBURN

Mr. CLIBURN plays the Steinway Piano

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS


R.H. Stearns
holiday
fashions
for young
fashionables
from the Longwood Shop
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

VARIATIONS ON A HUNGARIAN FOLKSONG ("THE PEACOCK")

By ZOLTÁN KODÁLY

Born in Kecskemet, Hungary, December 16, 1882

These variations (Fölszállott a Páva) were composed in 1938 and 1939 by commission of the Concertgebouw for its fiftieth anniversary. It was first conducted by that Orchestra in Amsterdam by Mengelberg on November 23, 1939.

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, triangle, cymbals, bells, harp and strings.

KODÁLY and Bartók were closely allied for years in the collection and setting forth in specific notation of the folksongs of their people. Bartók's investigations were wider than Kodály's, which were mostly confined to Magyar folk music. There is the general difference in their own music that whereas Bartók used the folk idiom freely without literal use of folk themes, Kodály made closer use of his findings, albeit treating them in his own way.

The Hungarian folk idiom was little known and less regarded in the professional musical life of Budapest until these two brought it to light. Nor was western music known there until Kodály went to Paris

Not to be Missed

the Fall and Winter Collection

of

dresses - suits - costumes

sportswear - accessories

at

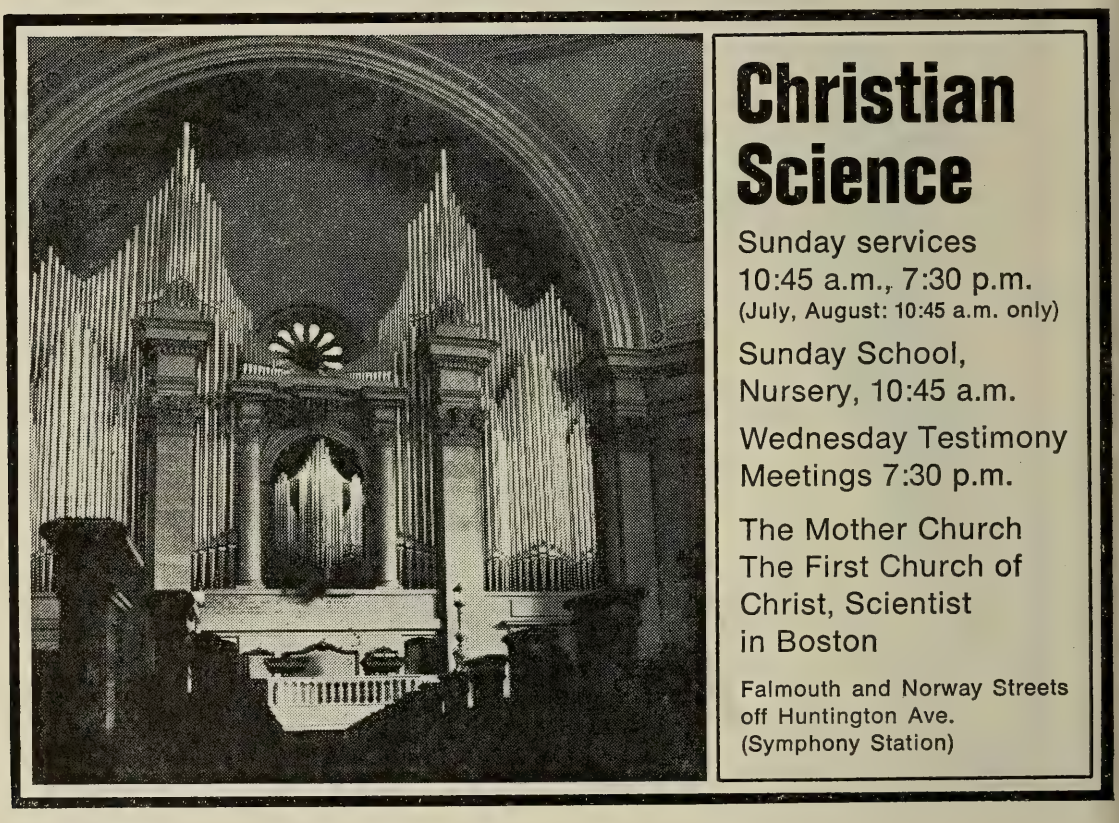
Hurwitch Bros.

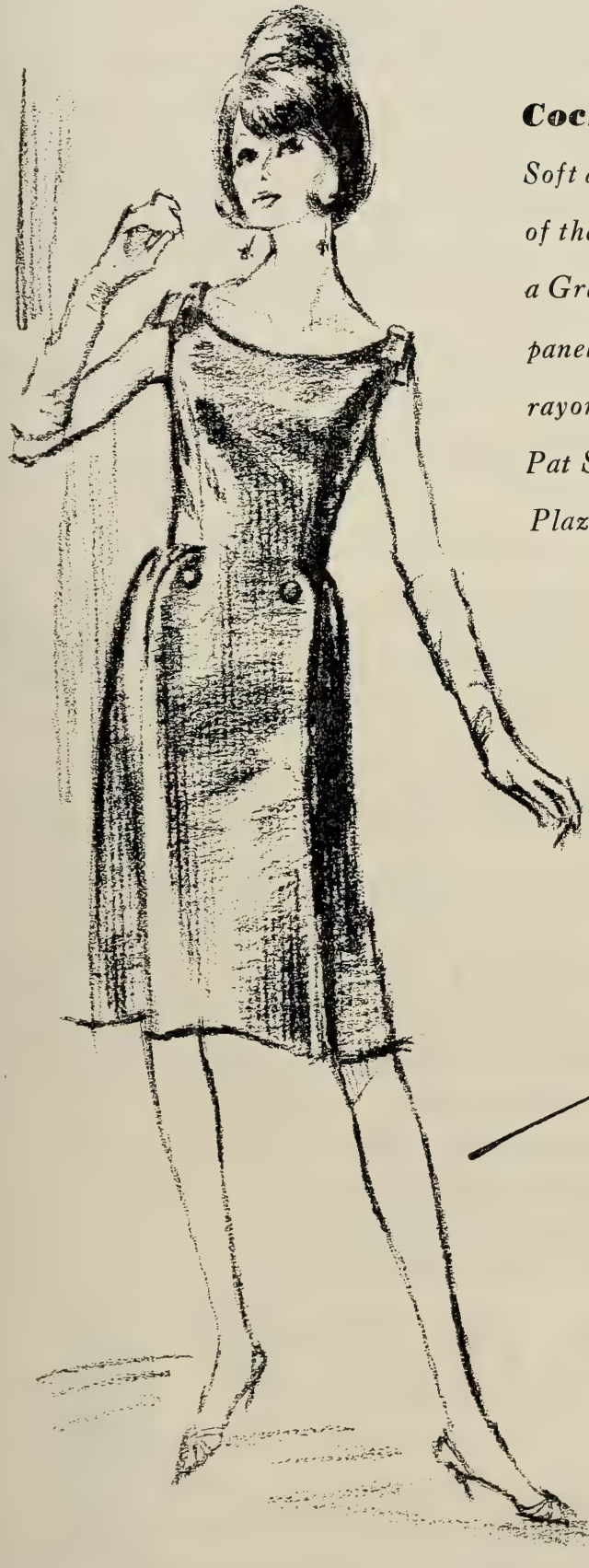
TWENTY NEWBURY STREET

and became acquainted with the scores of Debussy. He brought them to the attention of Bartók who, like him, was intrigued to find that the music of the Hungarian peasantry had a similar pentatonic scale. Kodály used this idiom, and turned away from chamber forms to write choral music, stage music and orchestral music national in subject and patriotic in appeal. Both spread their nationalism abroad by their music, but while Bartók left his country on the eve of the Second World War, irked by interference and curtailment, Kodály has stayed there with another sort of courage to propagate his own music in his own way for his own people. He has been eventually fortunate, for under Soviet control his nationalist ways have not run counter to the doctrines of the Communist party.

The subject of his *Peacock* Variations is in fact a popular song which, according to the biography of the composer by Laszlo Eosze "expresses all the bitterness of a down-trodden peasantry." The song was transformed by Endre Ady into a poem of militant insurrectionary implications, and this text Kodály used for a rousing choral piece entitled *The Peacock*. Its performance was on several occasions banned by the police as subversive. When in 1939 the same melody was developed by the composer into an elaborate set of variations these implications were not forgotten, and the orchestral work likewise was frowned upon.

Mr. Eosze writes of the variations: "The theme is a *parlando-rubato,* pentatonic melody of a descending character with a structure built on interchanging fifths." The work was described by Bartók as "a classic





Cocktail elegance

Soft and subtle is the shaping of the bodice, as stately as a Grecian column is the panelled front. Ruby red rayon, worsted and silk by Pat Sandler, sizes 8 to 14.

Plaza Shop, Filene's, Boston

$90

Filene's

example of incomparable musical concision, from which everything superfluous has been excluded." Eosze further writes: "*The Peacock* is both an expression of Kodály's faith in the inexhaustible creative imagination of the common people and a proof of his own continually renewed melodic invention, a work in which almost complete identity between the art of the individual and of the community is achieved." Variations such as these permit the composer so to elaborate upon a basic melodic theme that the result becomes completely his own.

The theme is a folk tune first published by Kodály in a Hungarian Folk Music Recording (No. 12) in Budapest, 1937, collected by Vilmos Seemayer in the County of Somogy in Southwest Hungary.



The text of the song, translated in the score, is defiant:

Fly, Peacock fly	**The Peacock flew**	**The Peacock flew**
Upon the Country House	**Upon the Country House**	**Upon the Country House**
Poor prisoners	**But not prisoners**	**Poor Prisoners**
To deliver	**To deliver**	**To deliver**

The Best Food in the World from All Over the World

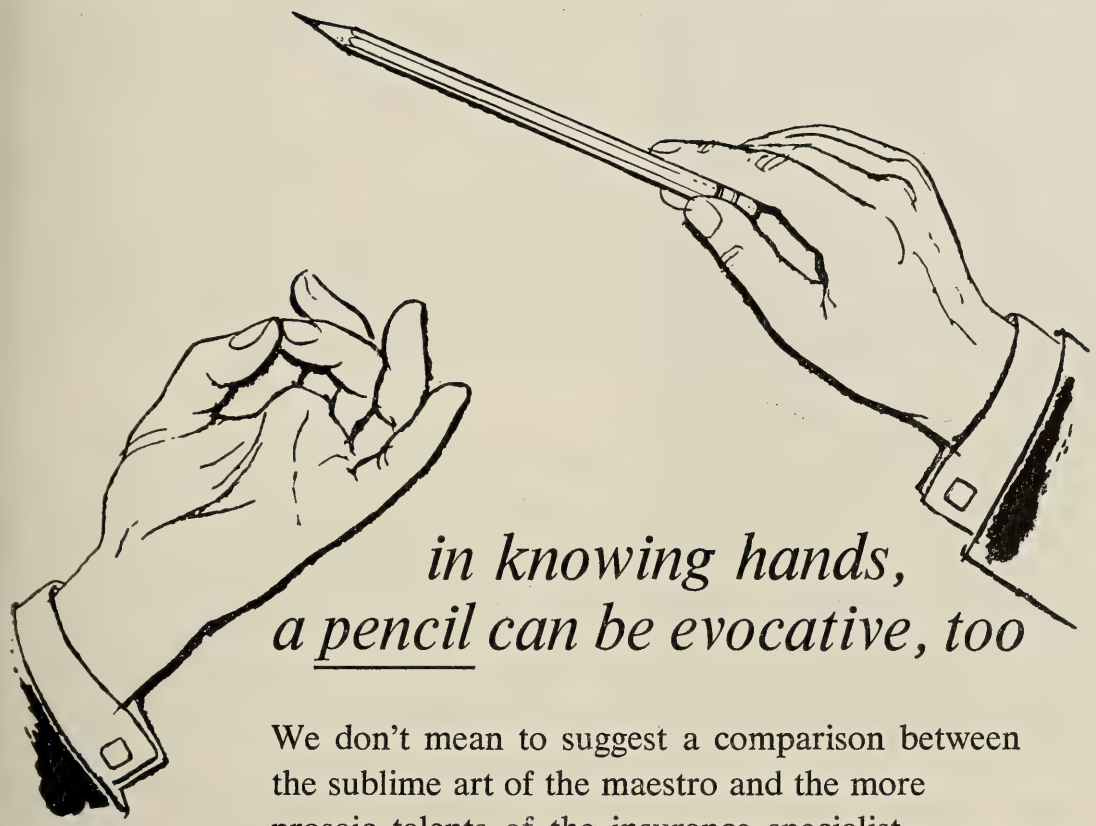
HOLIDAY FOODS

Maine Turkeys
Chestnuts for Stuffing
Cranberry Sauce
Brandied Mince Meat
English Plum Pudding
Brandied Hard Sauce
Continental Petits Fours

S. S. PIERCE

GROCERS and IMPORTERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

John S. Weissmann writes of the Variations:

"It belongs to the so-called old-style Magyar folksong and displays all the essential characteristics of its class, viz. a four-line isometric stanza of six syllables each, free rhythm requiring a *rubato* performance, considerably ornamented melodic outline, unadulterated pentatonic scale – disregarding, of course, its ornamental notes – lack of recognizably musical architecture – taking the principle of recapitulating the opening phrase or its variant to be the sign of conscious formal planning. Nevertheless the tune has a highly significant formal scheme which is characteristic of most of the genuinely Magyar melodies and also of the musical style of certain ethnically related Central Asian peoples."

• •

The English critic Colin Mason wrote in the *Manchester Guardian Weekly* on the occasion of the composer's eightieth birthday in 1962:

"Kodály was lucky to have had no nationalist predecessors in the nineteenth century to discover their native folk music; he could contribute something new to European music merely by the simplest arrangements of it. This freshness also enabled him to treat his material in a conservative style without any hint of staleness, and, being a conservative by nature, as he had already shown in his early chamber music, he took advantage of this to the full – which again contributed to the popularity of his work.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Georges Edmond Moleux

If there is a sonata for clarinet and double-bass in musical literature, the Principal Bass of the Boston Symphony is capable of recording *both* parts (not simultaneously, of course) with equal ease and virtuosity. As a boy of twelve in France, his father set him the task of mastering both instruments . . . to such good effect that the boy took first prizes for both bass and clarinet at the Paris Conservatory when he was twenty.

After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Pasdeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

This salute to a member of the orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

"Although on close examination many details of his musical vocabulary are essentially post-Debussian, in spirit and idiom it is closer to that of the great nineteenth-century nationalists of half a century earlier in the neighbouring countries than to anything in twentieth-century music. . . .

"This is one of the essential differences between Kodály and his compatriot Bartók. Bartók discouraged at home, turned his back on the Hungarian public and compelled recognition there by creating music of international fame to meet the musical needs of his own country — and won international fame in doing so by creating something also unique in European music. In spite of their differences of temperament they contributed equally to putting Hungary at last on the musical map of Europe.

"Kodály's is perhaps the more modest achievement. For all that, and for all its conservatism (which never carries a hint of anachronism), it is still one of the most original achievements of the twentieth century, and one of the most likely to endure. While Bartók's ultimate place in musical history (probably somewhere between Chopin and Brahms) is still not to be seen clearly, Kodály's is already long established and secure, beside the geniuses of the rise of nationalism in the neighbouring countries, Smetana, Dvořák, and Borodin."



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

B is for Bach, for Beethoven, for Balakirev. So many composers' names start with B that it would seem almost to be the preferred initial—as are the initials B. C. H. among those who love listening to good music on records. You will find recorded works by all composers with the initial B, and many more besides. And if you ever thought record buying to be an impersonal routine transaction, try buying from B. C. H. next time.

B is for Books, too, in which department B. C. H. services are unique.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

PIANO CONCERTO IN A MAJOR, No. 2
PIANO CONCERTO IN E-FLAT MAJOR, No. 1

By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

The Concerto in A major, published as No. 2, antedated the E-flat Concerto in order of composition. It was sketched in 1839, completed in full score in 1849 and published in 1863 in revised form. It was first performed on January 7, 1857, when Liszt conducted at Weimar and Hans von Bronsart, who was his pupil there, was soloist. He also received the dedication.

The Concerto was introduced to Boston by Theodore Thomas on October 5, 1870, when Anna Mehling was soloist. The two Concertos were last performed at the Boston Symphony Orchestra concerts on March 24–25, 1961 when Byron Janis was soloist.

The Concerto in E-flat was completed from earlier sketches in 1849. It was first performed on February 17, 1855, when Hector Berlioz conducted and the composer was soloist.

The Concerto in E-flat is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, triangle, cymbals and strings. The Concerto in A major adds a tuba and a flute to this instrumentation and omits the triangle.

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

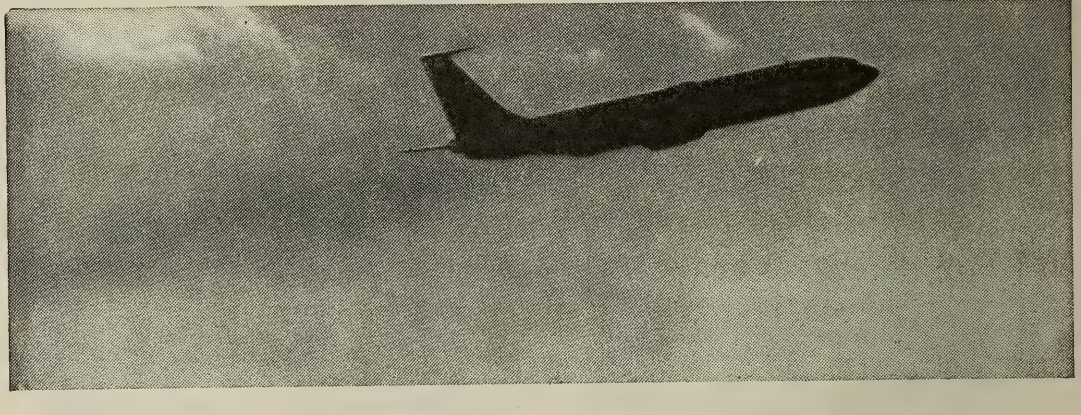
ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

THE year 1848 was not only a year of social upheaval in Europe – it was also a turning point in the life of Franz Liszt. Until then he had been a virtuoso pianist, playing before enraptured audiences in every capital. In 1848 he settled in Weimar and put the piano aside for any public use. He became Court *Kapellmeister* to the Grand Duke Carl Friedrich in Weimar, allied himself with the Princess Carolyne zu Sayn-Wittgenstein as his mentor and mistress, became the active benefactor and promoter through performance of other composers' music and learned to compose orchestral music of his own.

He learned rapidly, by the evidence of his first attempts, which were the two piano concertos and the "Symphonic Poem," so-called, *"Ce qu'on entend sur la montagne."* These were also his first works in orchestral form which he at length became ready to submit for public inspection. All three scores existed for a long time in sketches. All three were scored with the help of Joachim Raff. All three underwent later revision and were delayed in later publication. This would mean that Liszt's first orchestral works were an immediate challenge to classical tradition. The first purely orchestral score, *"Ce qu'on entend sur la montagne,"* allied itself to a poet, Victor Hugo. Like all that followed, this Symphonic Poem cut loose from traditional sonata construc-

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

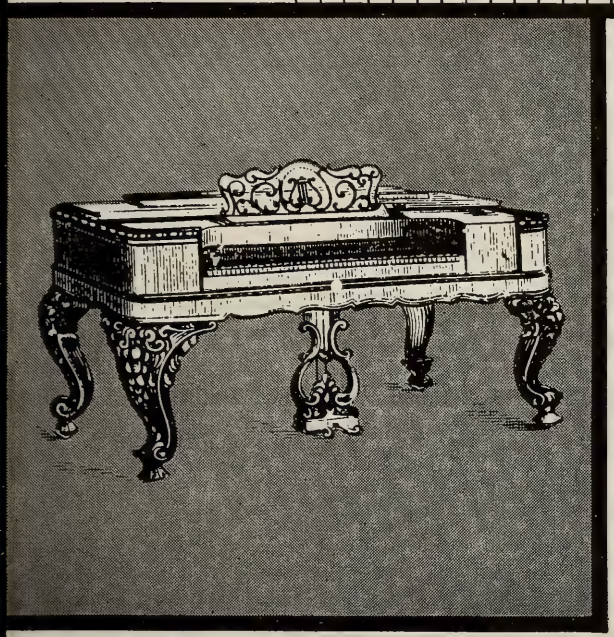
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

PREMIÈRE
PERFORMANCE



The PIANO CONCERTO by Samuel Barber received its first performance when the Boston Symphony Orchestra gave its initial concert in the new Philharmonic Hall on September 24, 1962, with Erich Leinsdorf conducting. John Browning was soloist.

This Orchestra has also enjoyed the distinction of introducing five other works by Mr. Barber during the past decade.

•

A "distinguished performance" on the part of your executor can add greatly to your family's security and peace of mind. To this end, we suggest a meeting with one of our trust officers and the attorney who draws your Will.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.
RI 2-4500

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

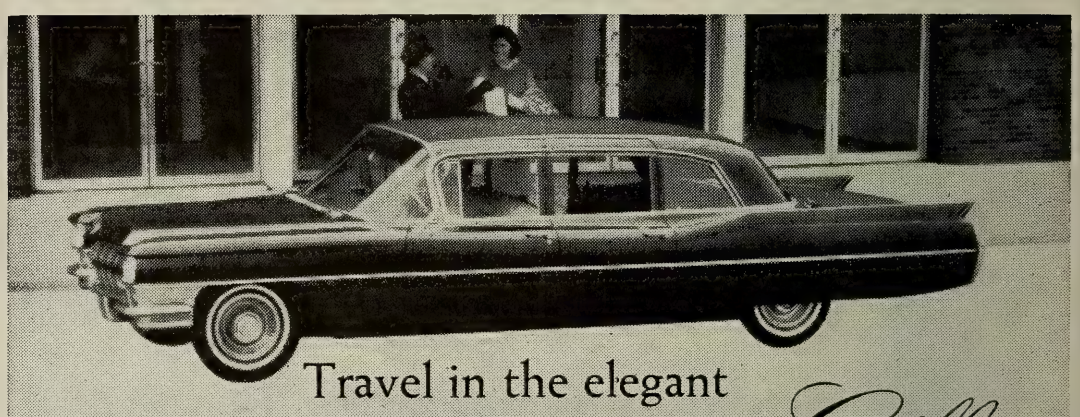
tion, was condensed into a single movement, episodic and integrated by the permeation of motivic themes. The two concertos were similarly made. They could be considered as symphonic poems for orchestra with a dominating piano part orchestrally conceived. Indeed, Liszt labelled his A major Concerto on the manuscript: *"Concerto symphonique."*

The A major Concerto was the second in order of publication, but existed as a sketch long before its ultimate companion. Such a manuscript, in the Liszt Museum at Weimar, is dated September, 1839. At that time, Liszt was entirely an artist of the pianoforte, by practice and repute. Yet he had made two still earlier attempts at concertos if his father is to be believed. One of them, a Concerto in A minor, can be identified by a printed announcement. It was given by him in London on June 9, 1827: "Concerto (MS) for the Pianoforte, with orchestral accompaniment, by Master Liszt." These attempts have not survived.

Liszt reworked his sketch for the A major Concerto and scored it completely in 1849 at Weimar. The E-flat Concerto, which also lay in his desk as a sketch, was made into a complete orchestral score in the same year as its fellow. It may have been at the insistence of the Princess Carolyne zu Sayn-Wittgenstein that this deed of orchestral consummation, together with the first two symphonic poems, *Ce qu'on entend sur la montagne* and *Tasso,* came to pass. The *"Bergsymphonie,"* as



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY



Travel in the elegant manner that is ROBIE Cadillac
Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.
Call Robie Cadillac at 536-6823 for details.
ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

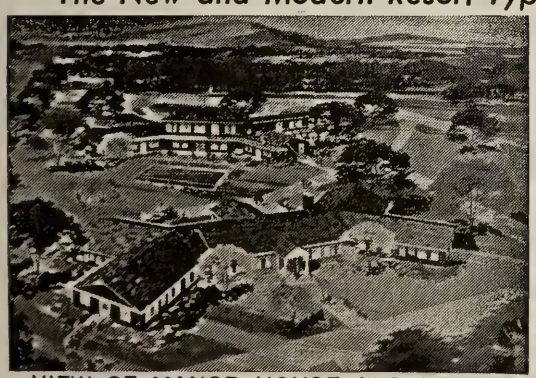
Liszt called his first Symphonic Poem, was first performed at the same Pension Fund concert by the ducal Weimar Orchestra, January 7, 1857, when Liszt first conducted his A major Concerto.

The E-flat Concerto Liszt had played at Weimar two years earlier. In Vienna, it was introduced by Dionys Pruckner, a Liszt pupil, whereupon the hostile clans were ready to put in its place this impudent violation of all that a respectable piano concerto should be. Dr. Hanslick descended upon the work and damned it on account of the rather insistent use of the triangle in the scherzo section. That "ferocious æsthetic Comstock of the 19th-century criticism," as Lawrence Gilman called him, "drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night." Liszt himself, who was not altogether courageous in matters of public criticism, stood in awe of Hanslick's power. Writing once to a friend who contemplated giving Hanslick the lie in an open letter about this work, he stepped around the subject with what was a masterpiece of caution. A "triangle concerto," the doctor had named it, and the opprobrious term stuck for years, no pianist in Vienna daring to venture upon that battleground of dissension.

Women's Educational and Industrial Union

Select choice cards early from the comprehensive group of Christmas Card Albums in the Stationery Shop. Your purchases help support our services.
264 BOYLSTON STREET (opposite the Public Garden)

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300
Toll Free — Boston Area 235-6338

(Continued from page 455)

time? There's a lot of work to do around the house, I know, and there is the boat—and other forms of recreation. But do we all want to become suntanned nitwits, riding the everlasting surfboards of cultural sterility? No! Let us arouse in man the opportunity for cultural participation, for the development of inner talents and gifts, for the stimulation of thought and creativity. In an age of automation, man can be saved by social, religious, cultural challenges. The role of the mind and the spirit must rescue us from mere recreation, mere spectatorship, mere banality.

And finally, as I have said, what of this particular community? Here we have a strong blend of many cultural inheritances. So much the better! How can we bind such a community together more effectively, how can we uplift the standards of order and balance and decency, more significantly than the continual rebirth of popular culture? The very epitome of this rebirth and cultural integration comes on those spring evenings when one walks in the Boston Arts Festival and looks not only at the pictures but at the people. Or sits with the crowd on the Esplanade, listening to the music and delighting in the rich family and youth life all about. If elements of this community are alienated through frustrations and bitter memories and missed opportunities and cramped horizons, how better to escape and to be healed than through the flow of eternal values which so largely stem from cultural life?

Ours can and must be a better community. Many things will help. But the objective which brings us together today is no idle, fuzzy goal. It is at the heart of goodness in a good society where man shares and takes into his being and reflects the beauty and harmony of the ages. Thus we will survive and flourish.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1935: Bing Crosby. New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

ENTR'ACTE

LISZT AND THE "ETERNAL FEMININE"

GOETHE's famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself.

His was the career of the great lover who never quite reached the point of matrimony. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

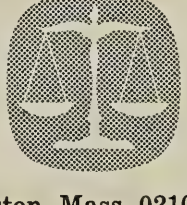
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

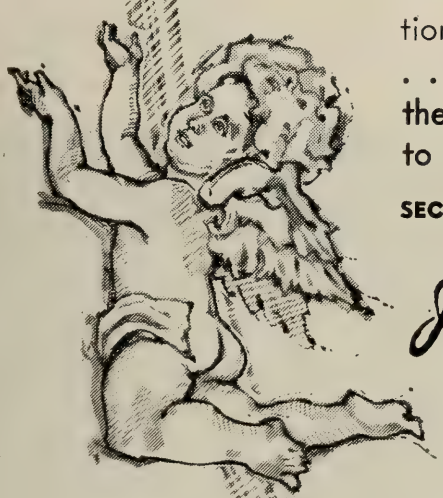
City_____ State_____ Zip Code____



our *Boutique* is open

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

show, women of many sorts still fell under his spell. Some of these were momentary infatuations, but they should be mentioned to show the range of female susceptibility in the sex. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the affair with Marie Duplessis (the original of *La Dame aux camélias*) in 1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.



turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. Her claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's personal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was for the most part an unfulfilled, a potential composer. The Princess, following him there, surrounded him with the conditions for fulfillment. It was under her insistence that he first wrote for orchestra.

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Open after Saturday night Symphony
Tel. CIrcle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the
Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the
SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but were then promptly ignored and dismissed. She had no regard whatever for the inanities of the *haut monde*. Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

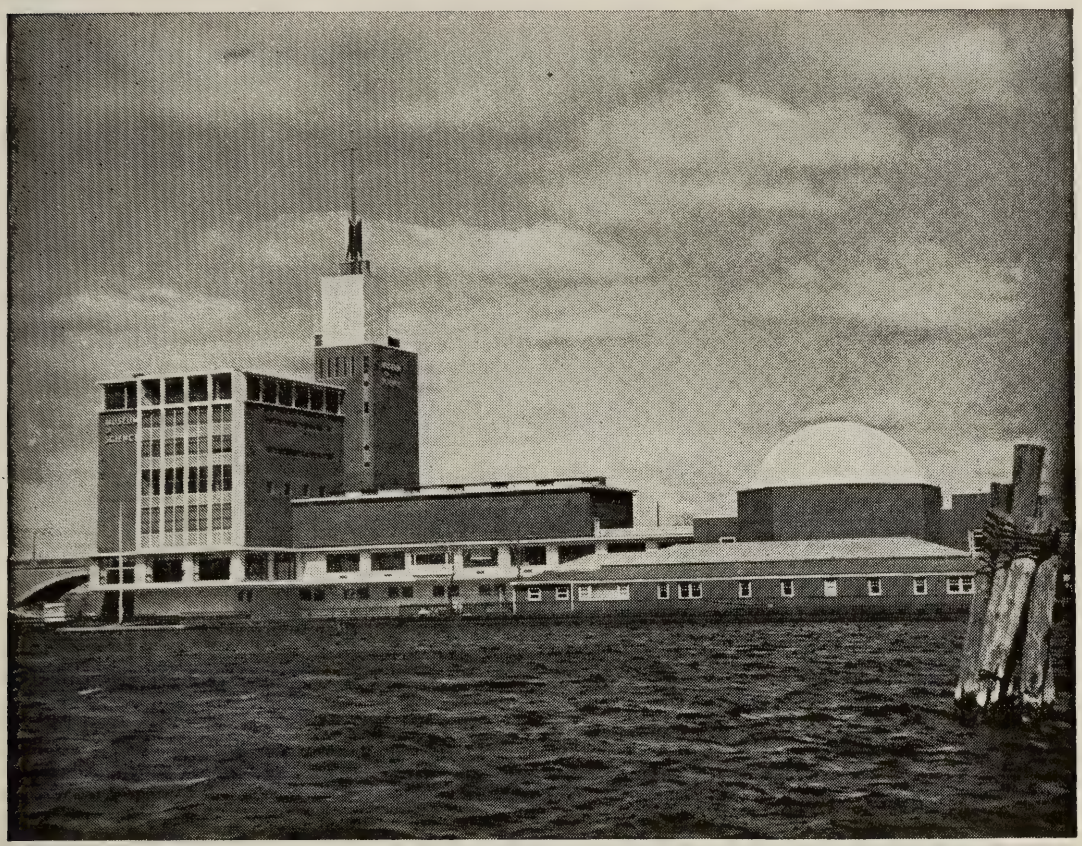


Café Budapest

268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

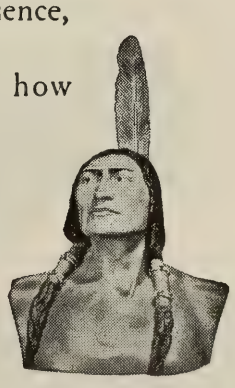


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

closer to its victims than glimpses from her carriage afforded. She was a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.

To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters, where she was his instructress; also, it must be admitted, her title.

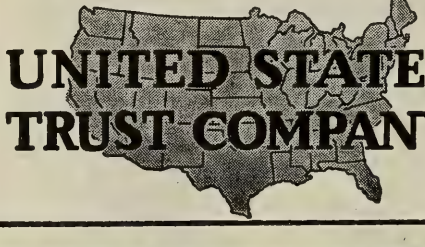
Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art — to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original languages). He composed his first work — *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over — their time of complete

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available



Visit Your Authorized Cadillac Dealer

MORE THAN A NEW CAR...A NEW CADILLAC!

Of all the new cars recently introduced, one stands out as truly newsworthy . . . Cadillac for 1965! For this great car is totally new—from chassis to rooftop and from start to stop. When you sit at the wheel, you are surrounded by a whole new measure of luxury and comfort. And when you take the wheel, you enjoy the extraordinary smoothness of Cadillac's Turbo Hydra-Matic—now standard on all models; the remarkable steadiness of ride provided by all-new suspension; and a marvelous quiet that delights even experienced Cadillac owners. See and drive the 1965 Cadillac soon. You'll agree that it is, without question, the Standard of the World!

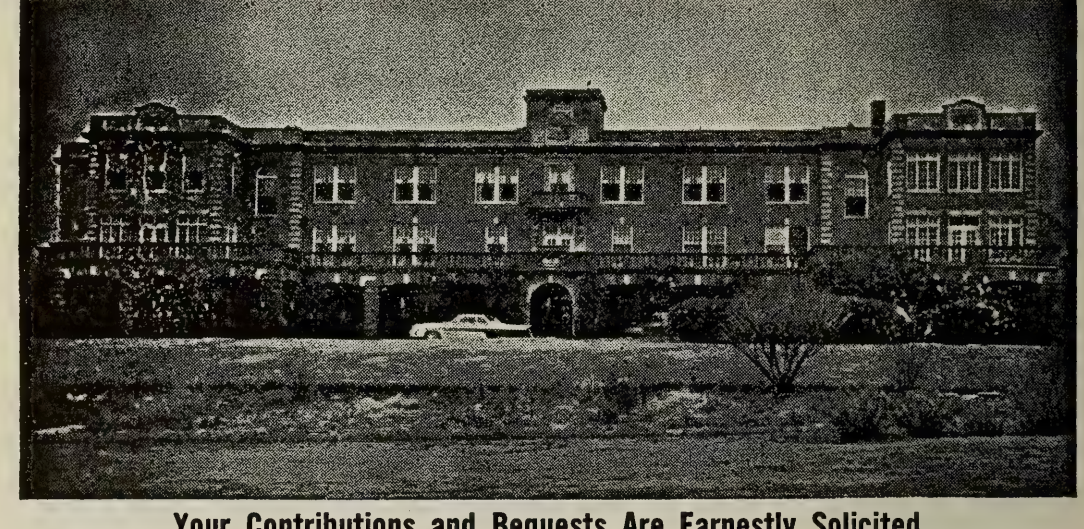
So new! So right! So obviously Cadillac

isolation could not last forever. They settled in Geneva, and there came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while he travelled. His letters showed that he was exulting in his acceptance by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and which were secretly injured by those (including the honest Marie) who would not.

This continued for three years through which Marie found herself

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover the difference between dining *and eating. . . ."*

THE BOSTON HOME, INC.
Established 1881
2049 DORCHESTER AVENUE • BOSTON, MASS.
A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited
President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city. Meanwhile she sat in her bedroom, a self-pitying invalid. When a letter came on a monogrammed note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him. She wrote:

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which



DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis,* there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque,* and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and make a career. If she could find consolation in the company of another man – he would not protest.

Marie wanted no other man nor could she retrace her life. "My family – do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

After they had started to drift apart in 1839, the letters continued. Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him – a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore

base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister*. In that position he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether.

In the year previous he had met the Princess Carolyne von Sayn-Wittgenstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with him, as the Countess had done. This alliance lasted longer — it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When

SCHOENHOF'S, INC. *Foreign Books*

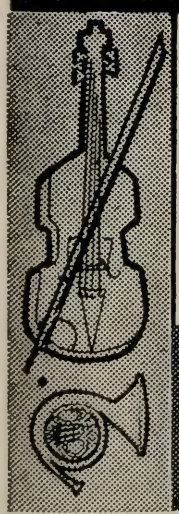
1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Exclusive Headquarters of Assimil Language Record Courses
Literature, Grammars and Dictionaries in and for Languages

All French, German, Spanish and Russian Books,
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced

Our Excellent Dividend is Sweet Music for Savers!



EARN AN EFFECTIVE ANNUAL RATE OF 4.31%

4 1/4 % ANNUAL RATE

QUARTERLY
DIVIDENDS COMPOUNDED 4 TIMES A YEAR

SAVE BY MAIL Postage Paid Both Ways

HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, the latter mingled with disgust at the emptiness of the effort. She could fill him with self-reproach for the moment, but she could not prevent recurrences.

Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service

• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*

CHEESES

French	*Italian*	*English*
Brie	Bel Paese	Stilton
Camembert	Gorgonzola	Cheshire
Gourmandise	Fontina	Caerphilly

158 Mass. Avenue
Boston

MALBENS

— famous Swiss Grapillon —

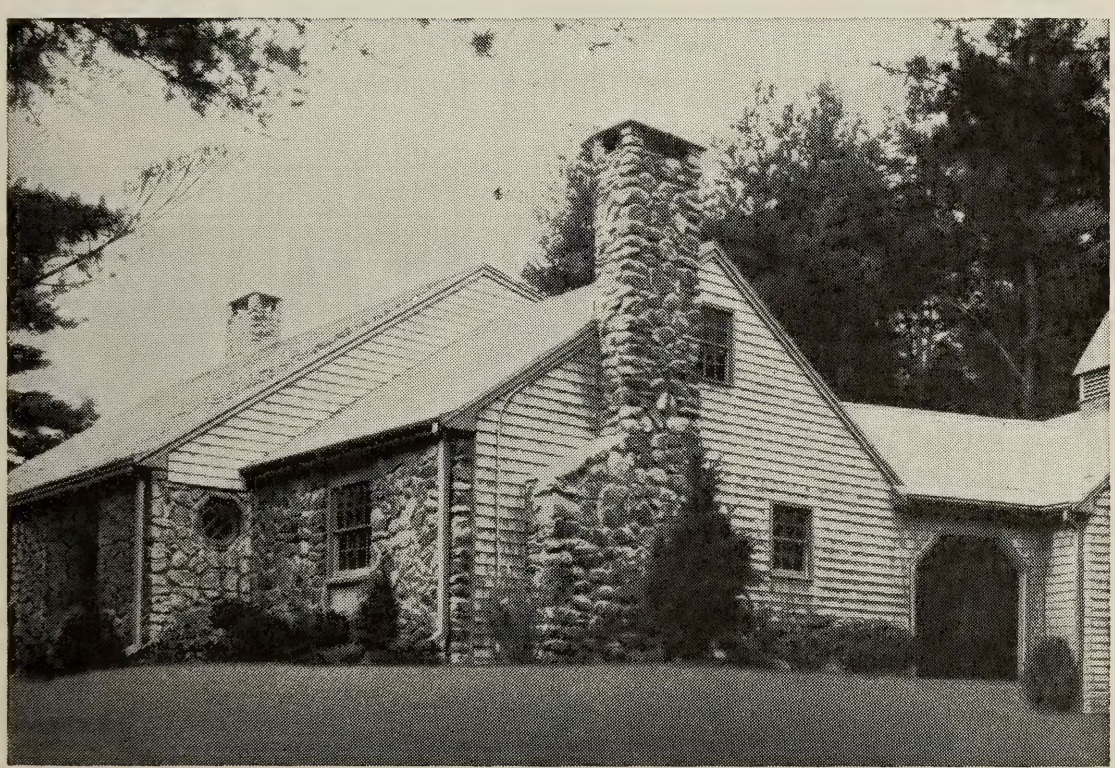
CO 6-1203
Free Delivery

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

The mixture of exalted idealism and empty show in his music, of fine sincerity and mere posturing, directly reflects the man. Her principal hold upon him was through religion, for she was a fanatic of the Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he realized the need for such control, that he was grateful to her for sacrificing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real

If you want to speak a new language—
speak to Berlitz first.

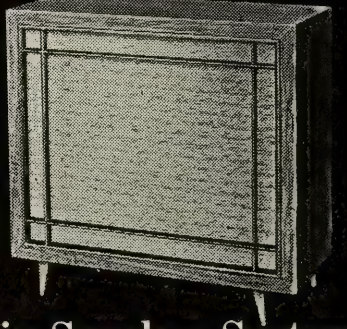
30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

Wharfedale w90



Six-Speaker System

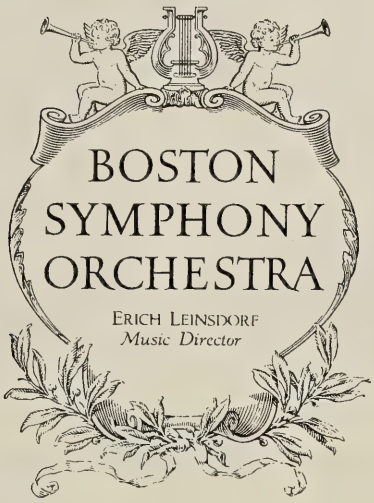
Enjoy the concert hall sound legendary with Wharfedale . . . the natural music, undistorted, uncolored by extraneous resonances. Wharfedale's W90 is a new kind of speaker system . . . two bass, two mid-range, two treble speakers in a sand-filled enclosure that's neither compact nor cumbersome. *In oiled or polished walnut $259.50. Utility model in sanded birch, without grill $244.50.*

(Shown on matching universal mounting base $9.95)

Available in Boston area at:

Radio Shack Corp., Rte. 1, N. E. Shopping Center, Saugus
Radio Shack Corp., South Shore Plaza, Braintree
Lafayette Radio, 584 Commonwealth Ave., Boston
Minute Man Radio, 28 Boylston St., Cambridge
Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge
Radio Shack Corp., 594 Washington Street, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N.Y.



"I AM PROUD TO BE LISTED ON THE ROLL OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA"

So wrote an elderly lady from Huntsville, Alabama who has heard the Orchestra only rarely but remembers these occasions with joy. Her letter continued:

> *Enclosed is a small check for your Orchestra's fund. I have had much joy whenever I have had the privilege of hearing it. Though I am old now and travel little, I enjoy the Orchestra in retrospect . . . and I should like to be included in your annual appeal for funds to offset the deficit.*

The FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA trust that those who are privileged to hear the Orchestra frequently will be pleased and "proud to be listed on the roll of the Friends."

Contributions to the Friends are gratefully accepted at the Friends Office, Symphony Hall.

fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The culprit for this was the Princess herself who, directly after the death of the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

la maisonette
the little house
of many designers
115 newbury street
boston

fashions
for all occasions
for all ages

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET



THE MARK I SHOWN AT THE WAR MEMORIAL OPERA HOUSE, HOME OF THE SAN FRANCISCO OPERA

RCA Victor Stereo... realism that rivals the concert hall

For "at home" concerts that rival the original, choose RCA Victor Solid State Stereo. This stately credenza embodies an impressive array of audiophile treasures, including the precision Studiomatic Changer with Feather Action Tone Arm.

The new Solid State tuner and amplifier are the most powerful ever built by RCA Victor: 300 watts of peak power (150 watts EIA Standard) drive an 8-speaker sound system for startling realism. Solid State FM-AM and FM Stereo radio, too.

Before you buy *any* phonograph, compare RCA Victor's experience in sound reproduction, dating back to the earliest days of the famous "Victrola"® phonograph. Remember, more people own RCA Victor phonographs than *any* other kind.

"HIS MASTER'S VOICE"

RCA The Most Trusted Name in Sound

Tmk(s)®

never met. Marie had more cause for resentment. Carolyne had summarily removed Marie's three children by Liszt from under her nose in Paris and planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée*.

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida*, which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been







Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

practiced by George Sand and her colleagues. Liszt spoke of the book with an air of patient toleration, but it wounded his pride. It put an end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her mémoires and her correspondence with Liszt were at length published, setting the record straight item by item.

Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

After a lifetime of quiet subjection to his attitudinization, the gentle Countess was still susceptible.

J. N. B.

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, November 27, 1964 • Music of Israel
Ambassador Katriel Katz, Guest of Honor
Consul General of Israel in New York
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

SEVEN STUDIES ON THEMES OF PAUL KLEE

By GUNTHER SCHULLER

Born in New York, November 22, 1925

This Suite was composed for the Minneapolis Symphony Orchestra under a grant from the Ford Foundation, in conjunction with the American Music Center. It was first performed by that orchestra under the direction of Antal Dorati, to whom the work was dedicated, on November 27, 1959 (the score having been completed in the previous September). It was introduced at the Boston Symphony Orchestra concerts on April 10, 1964, and performed at a Berkshire Festival concert on August 7 last, the composer conducting.

The score calls for 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, 2 suspended cymbals, sock cymbal, triangle, tambourine, vibraphone, glockenspiel, wood block, gourd, tom-toms, tam-tam (gong), claves, harp and strings.

GUNTHER SCHULLER, who has long been interested in the reflection of the visual arts in the tonal medium, was drawn to the works of the Swiss painter Paul Klee, who lived from 1879 to 1940.* He has explained his intentions in the case of this work in an article for the *Minneapolis Star* (November 26, 1959):

"Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual

* David Diamond composed a suite, *"The World of Paul Klee,"* in 1958. "The Twittering Machine" and "Pastorale" are included.

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

design, shape or color scheme of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no artist whose work bears such a close relationship to music, and whose work therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of nineteen, continued to be fascinated in his painting by the possibilities of 'variation' or 'fugal' techniques and rhythm and polyphony as applied to pictorial design.

"In *Antique Harmonies* I tried to preserve not only Klee's amber, ochre and brown colors, but also the block-like shapes with which, in constant variation, Klee builds this remarkable painting. Over a dark, dense background, blocks of lighter-colored fifths gradually pile up, reaching a climax in the brighter yellow of the trumpets and high strings. A repeated cadence, common in fourteenth century music, and the organum-like open fifths establish the 'antique' quality of the harmonies.

"The music for *Abstract Trio* is played almost entirely by only three

NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

instruments at any given time. But the three instruments change during the course of the piece, changing from the bright color of woodwinds through the grainier texture of muted brass and bassoon to the somber hues of low woodwinds and tuba.

"*Little Blue Devil* is transformed into a kind of jazz theme. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of 'blue' are maintained through the use of muted brass and low-register clarinets.

"A piece based on Klee's famous *The Twittering Machine* should, it seem to me, do primarily one thing, namely: twitter.* The mathematical constructive element in present-day serial techniques seemed to lend itself with special logic to such a pointillistic musical presentation.

"Klee's *Arab Village* is an abstracted aerial view of a town baking in the bright North African desert sun. A beholder of such a scene—

* "The image is laughable to begin with, but to enjoy it fully we must know what manner of machine is shown. Yet once the subject is identified, visual expression takes over completely, and what is portrayed is not a literary idea but an auditory experience, as often happens in Klee's art. And note with what extraordinary subtlety the sound of the image is conveyed. The bird with an exclamation point in its mouth represents the twitter's full volume; the one with an arrow in its beak symbolizes an accompanying shrillness—a horizontal thrust of piercing song. Since a characteristic of chirping birds is that their racket resumes as soon as it seems to be ending, the bird in the center droops with lolling tongue, while another begins to falter in song; both birds will come up again full blast as soon as the machine's crank is turned. The aural impression of thin, persistent sound is heightened by Klee's wiry drawing, and his color plays a contributory part, forming an atmospheric amphitheatre which sustains and amplifies the monotonous twitter."

JAMES THRALL SOBY, *Contemporary Painters.* The Museum of Modern Art, New York, 1948.

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO.
116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

floating, as it were, above the village — might hear the often simultaneous chant of Arab melodies; the melancholy distant flute, blending with throbbing drums and the nasal dance tunes of the oboe. In preparation for this piece, I consulted numerous musicological sources on Arab music (including works by Bartók and Hornbostel), and used either authentic Arab folk material or very close adaptations thereof.

"The music of *An Eerie* (or *Ominous*) *Moment* is a musical play more on the title than on Klee's actual pen drawing. The German word *'unheimlich'* is practically untranslatable by a single English word, having a connotation not only of 'eerie" but of 'unearthly' and 'terrifying.' I have also tried to convey the atmosphere created by the slinking shapes of the picture. The strange, ominous tension of the opening finally finds sudden release in two terrified outbursts, only to sink back into oblivious calm.

"Pastorale was subtitled 'Rhythms' by Klee. It is one of the many works of the artist employing a variation principle. It is also a painting that cannot be understood by a single glance. As in Klee's painting, several rhythmic-melodic shapes occur on various register and speed (temporal) levels. The pastoral quality of the clarinet, French horn and English horn underlines the suspended mood of the music."

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

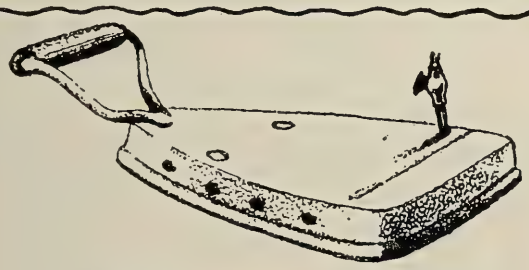
— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

T. O. METCALF CO.
LETTER PRESS *PRINTING* PHOTO OFFSET
BOSTON, MASS. 02210
51 MELCHER STREET *Telephone:* HANCOCK 6-5050

Gunther Schuller has grown in the atmosphere and experience of music. His father was a violinist in the New York Philharmonic Symphony Society. The son sang in the St. Thomas Choir School of New York from the age of twelve as a boy soprano. He studied flute, but at fourteen changed to the French horn as his principal instrument, also studying at the Manhattan School of Music in New York. After playing horn in the Ballet Theatre he became the first horn of the Cincinnati Symphony in 1945, and at nineteen joined the orchestra of the Metropolitan Opera Company, which position he held until 1959, when he resigned in order to devote all of his energies to creative work.

The interests of Mr. Schuller have been drawn to jazz and classical music, with the result that his own music is a blend of the two media. He has applied the phrase "third stream" to the music of both sorts which he has brought together. He has indeed been active in the field of jazz performance, having been associated with John Lewis and the Modern Jazz Quartet. He teaches at the Manhattan School of Music in New York, and at Yale University. In the last two summers he has taught in the Composition Department at Tanglewood.

In addition to numerous magazine articles he has written a book, "Horn Technique" (1962), and is working on a musico-analytical study of jazz.



IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*

Eric Salzman has commented upon Schuller's unique place in music in the *New York Times* (January 21, 1962): "Schuller's various musical activities are not unconnected with his creative work. In his music one can hear the instrumental know-how of the wind player; the idiomatic and finely calculated orchestral sensibility of the conductor; the technical mastery and brilliant freedom and invention of a creative personality that knows and understands jazz.

"What gives Schuller's music its impact, even on audiences quite unprepared for dissonance and up-to-date asymmetry, is its contact with the reality of the performance and of the player and his instrument. It is this aspect of Schuller's music, as much as any literal references, that is allied to and informed by the jazz idea."

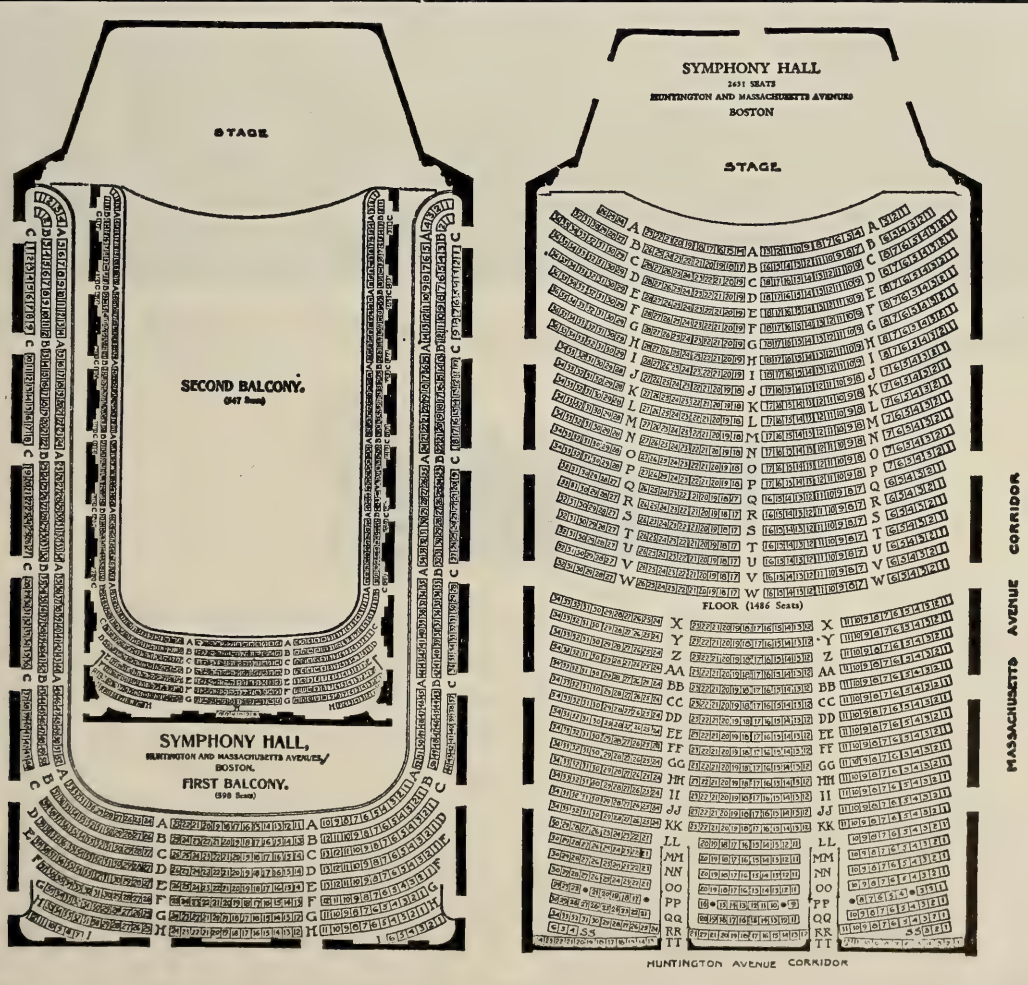
The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700





The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Ninth Program

FRIDAY AFTERNOON, November 27, *at* 2:00 *o'clock*

SATURDAY EVENING, November 28, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony No. 21, in A major

I. Adagio
II. Presto
III. Menuetto
IV. Finale: Allegro molto

(First performance in Boston)

DVOŘÁK . . . . . Symphony No. 3, in E-flat major (*Op.* 10)

I. Allegro moderato
II. Adagio molto, tempo di marcia
III. Finale: Allegro vivace

(First performance in Boston)

INTERMISSION

SHOSTAKOVITCH . . . . . Concerto for Violin and Orchestra, *Op.* 99

I. Nocturne
II. Scherzo
III. Passacaglia
IV. Burlesque

(First performance in Boston)

SOLOIST

LEONID KOGAN

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

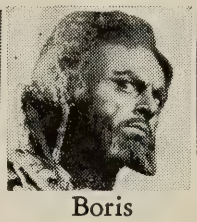
BOSTON OPERA GROUP

SARAH CALDWELL, *Artistic Director*

ANNOUNCES ITS 1965 SEASON



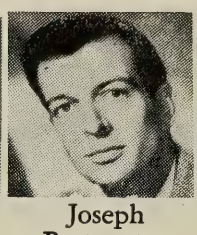
Joan SUTHERLAND



Boris CHRISTOFF



Marilyn HORNE



Joseph ROULEAU



Beverly SILLS



Phyllis CURTIN

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, Geraint Evans, the great Welsh baritone of the Metropolitan Opera, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIERE SERIES: Jan. 11; Feb. 5, 19; Mar. 10, 24

ENCORE SERIES: Jan. 13; Feb. 7, 21; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

Tenth Program

(To follow a tour of Washington, New York, Brooklyn, November 30–December 5)

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

I. Vivace
II. Moderato assai
III. Allegro non troppo
IV. Maestoso
V. Vivace

STRAUSS . . . . . Awakening Scene from "The Egyptian Helen"

(First performance in Boston)

INTERMISSION

LEWIS . . . . . "Designs for Orchestra"

(First performance in Boston)

STRAUSS . . . . . Orchestral Interlude and Final Scene from "Salome"

(First performance at these concerts)

SOLOIST

LEONTYNE PRICE

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS
TEL. LONGWOOD 6-8348

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student. Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

AARON RICHMOND *presents*

THE LENINGRAD KIROV BALLET

FRI. EVE., NOV. 27 thru WED., DEC. 2 • MUSIC HALL

7 Performances: 5 Evenings, Saturday and Sunday Matinees

SEATS NOW — Also at Filene's

FRI. EVE., DEC. 4 at 8:30 • SYMPHONY HALL

RUDOLF SERKIN

Schumann, Sonata in F minor, Op. 14; *Beethoven,* Sonata in C major, Op. 53; *Mendelssohn,* Variations serieuses, Op. 54; *Brahms,* Four Clavierstucke, Op. 119; *Chopin,* Barcarolle and Bolero

STEINWAY PIANO

SUN. AFT., DEC. 6 at 3 • JORDAN HALL

HERMANN PREY

Celebrated German Lieder Singer

PAUL ULANOWSKY at the Piano

SCHUBERT • SCHUMANN • WOLF • STRAUSS

WED. EVE., DEC. 9 at 8:30 • SYMPHONY HALL

IGOR STRAVINSKY

CONDUCTS

some of his own works with

ROBERT CRAFT and ORCHESTRA from New York

Program includes first Boston performances of ELEGY TO J. F. K. and ABRAHAM AND ISAAC

BALDWIN PIANO

MAIL ORDERS NOW

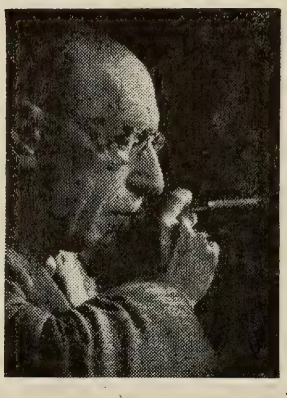
Send self-addressed stamped envelope with remittance payable to hall where event takes place.

BERLIN PHILHARMONIC, Von Karajan, Cond.
WED. EVE., JAN. 20 • SYMPHONY HALL
Only $7.00 and $6.00 tickets left.

ARTUR RUBINSTEIN
SUN. AFT., JAN. 24 • SYMPHONY HALL
$6.00, $5.50, $5.00, $4.00, $3.50

ANDRES SEGOVIA
FRI. EVE., JAN. 29 • JORDAN HALL
$4.50, $3.50, $2.50

AARON RICHMOND *has the honor to announce that*



IGOR

STRAVINSKY

WILL CONDUCT

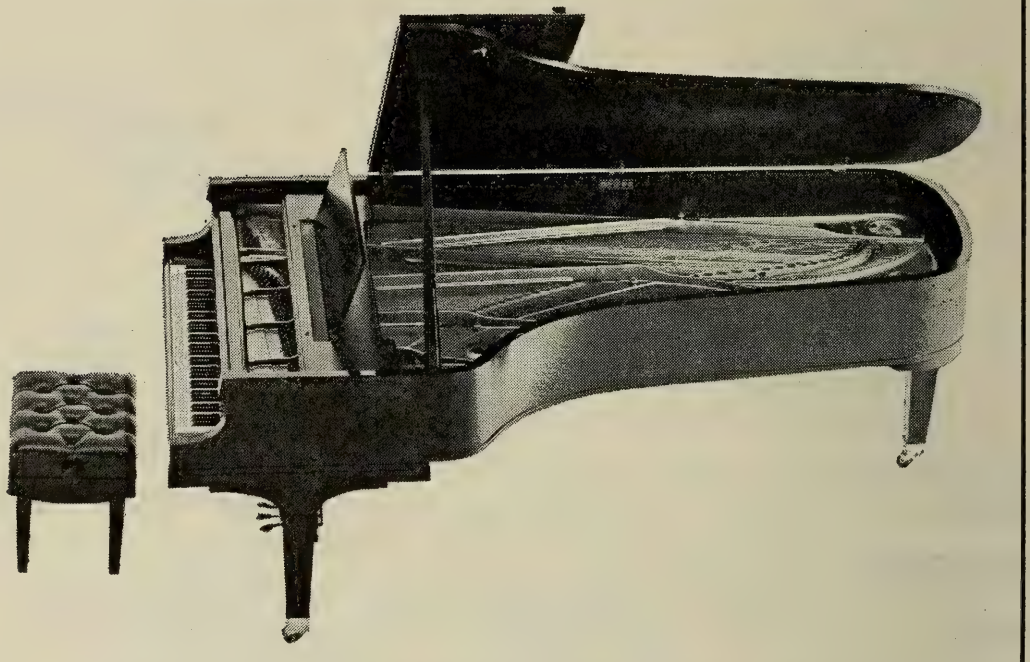
Some of his own works with

ROBERT CRAFT AND ORCHESTRA FROM NEW YORK

and European soloists

Symphony Hall

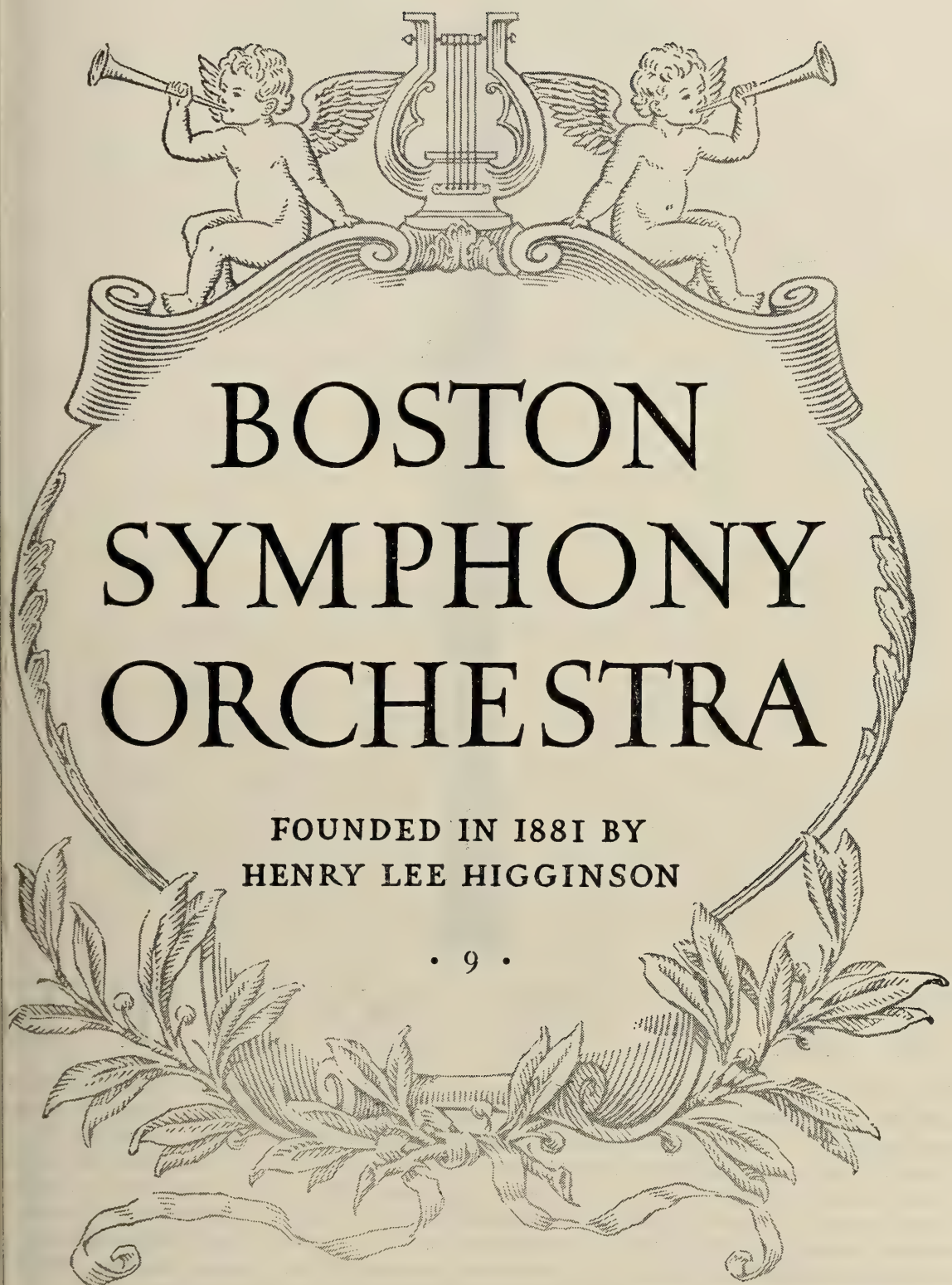
Wednesday Evening, December 9 at 8:30



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

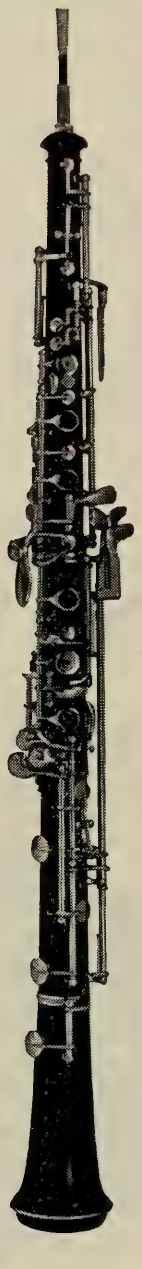


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 9 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

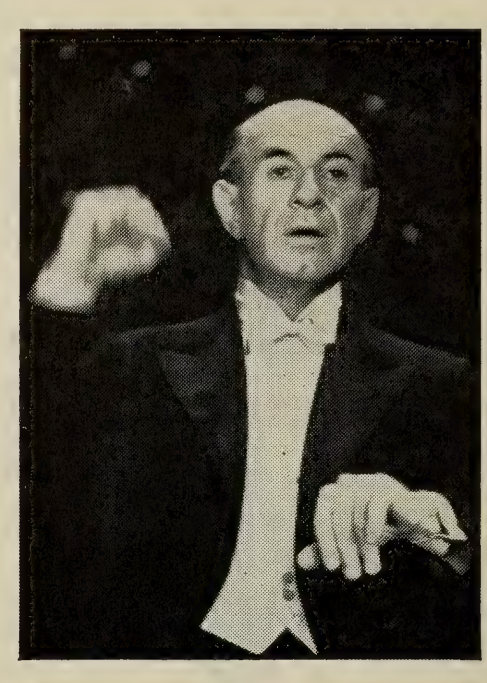
THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



Erich Leinsdorf and the Boston Symphony:

· Mahler's Symphony No. 5

· Excerpts from "Wozzeck"



Erich Leinsdorf and the Boston Symphony interpret the complexities of Mahler's score with a rare depth of understanding. In this impressive new Dynagroove album, the emotions, tensions and tonal spectrum of the work come through with brilliant clarity. Soprano Phyllis Curtin is featured as Marie in highlights from Berg's stark, tragic opera, "Wozzeck." Handsomely packaged 2-record set including text piece by Neville Cardus.

RCA Victor

The most trusted name in sound

CONTENTS

Program (for this week) . . . 521
Program (December 11–12) . . 571
Program (December 18–19) . . 573

NOTES

Haydn (Symphony No. 21) . . 523
Dvořák (Symphony No. 3) . . . 536

ENTR'ACTES

Haydn – The Contented Genius (*By Desmond Shawe-Taylor*) 526
"A Simple Bohemian Musikant" (*J. N. B.*) 546

NOTES

Shostakovitch (Concerto for Violin and Orchestra) . . 566

THE SOLOIST

LEONID KOGAN made his first appearance in America with the Boston Symphony Orchestra on January 10, 1958 when, under the direction of Pierre Monteux, he played Brahms' Violin Concerto. He had previously toured in Western Europe and in South America.

Born November 14, 1924, he studied with Abram Yampolsky at the Moscow Conservatory. After graduating in 1948, he continued as teacher in the Conservatory and likewise had an active career in Soviet Russia both as solo virtuoso and in chamber music, having organized a trio with the pianist Emil Gilels and the cellist Mstislav Rostropovitch. (He married a sister of Gilels, herself a violinist.) In 1951 he was awarded the first prize in an international competition in Brussels.

He appeared with the Boston Symphony Orchestra on November 18–19, 1960, in Beethoven's Violin Concerto.

COMING PROGRAMS

Music from Strauss's *Die Aegyptsche Helena* will be heard for the first time at the concerts of December 11–12, when the scene of Salome's monologue to the head of John the Baptist from *Salome*, by the same composer, will also have a



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.
The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

first hearing at these concerts. The text of *Salome* was the first to be written by Hugo von Hofmannsthal in collaboration with Strauss, and *The Egyptian Helen* was followed only by *Arabella* in the list of operas worked out by these two. Leontyne Price, who has appeared with this Orchestra on several occasions, will return to sing the parts of Salome and of Helen of Troy. Leontyne Price was a student in the opera department of the Berkshire Music Center in 1951, before she became famous.

This pair of concerts will take place the week after next, since the Orchestra is making its second tour of the season to New York, Washington and Brooklyn. A feature of the tour programs will be Mahler's Sixth Symphony. Three works by American composers will also be played: Huggler's "Sculptures"; Carter's "Variations for Orchestra"; and Schuller's "Seven Studies on Themes of Paul Klee." The first of four concerts included in a series of visiting orchestras in Carnegie Hall will take place on December 5.

The program for the eleventh pair of concerts in Symphony Hall (December 18–19) will introduce the new first cellist, Jules Eskin, for the first time as a regular soloist when he joins Joseph Silverstein in Brahms' Double Concerto. Irving Fine's Toccata Concertante will also be played and two works new to these concerts will be heard: "Designs for Orchestra" by Robert Hall Lewis and Mozart's Symphony No. 33, K. 319.

There will be no concerts in Christmas week, but in the New Year (January 1–2), Mr. Leinsdorf will conduct for the first time at these concerts Haydn's great final Oratorio, "The Seasons." The Handel and Haydn Society will assist, and the following soloists: Helen Boatwright, soprano; Charles Bressler, tenor, and Thomas Paul, bass.

Another soloist in January will be Isaac Stern, who will be heard in Beethoven's Violin Concerto on January 15–16.

EXHIBITION

The paintings now on view in the Gallery are shown by courtesy of Doll and Richards:

IMGARD ARVIN
Clowns

WALTER W. BOLLENDONK
Heaving Sea

JOHN CORDICH
Washing

ALAN DAVIDSON
Curtain Call
Musicians

ELIZABETH DE JONG
White Peonies and Brown Pitcher

RICHARD ELLERY
Monhegan Man

WILLIAM JAMES FLYNN
Taps

KEN GORE
Deep Woods
Autumn Glory

GLENN MacNUTT
Old Yarmouth, Nova Scotia
Point Prim Light, Nova Scotia

JOHN THURSTON MARSHALL
Rust Island Boat Launch
Foundry
Moscow Circus at Boston Gardens
7:00 A.M.
North Pittsfield, Autumn

CONGER METCALF
Italian Girl

LEONARDO NIERMAN
Rain in the Valley
Golden City

ANNA PRINCE
Young Girl

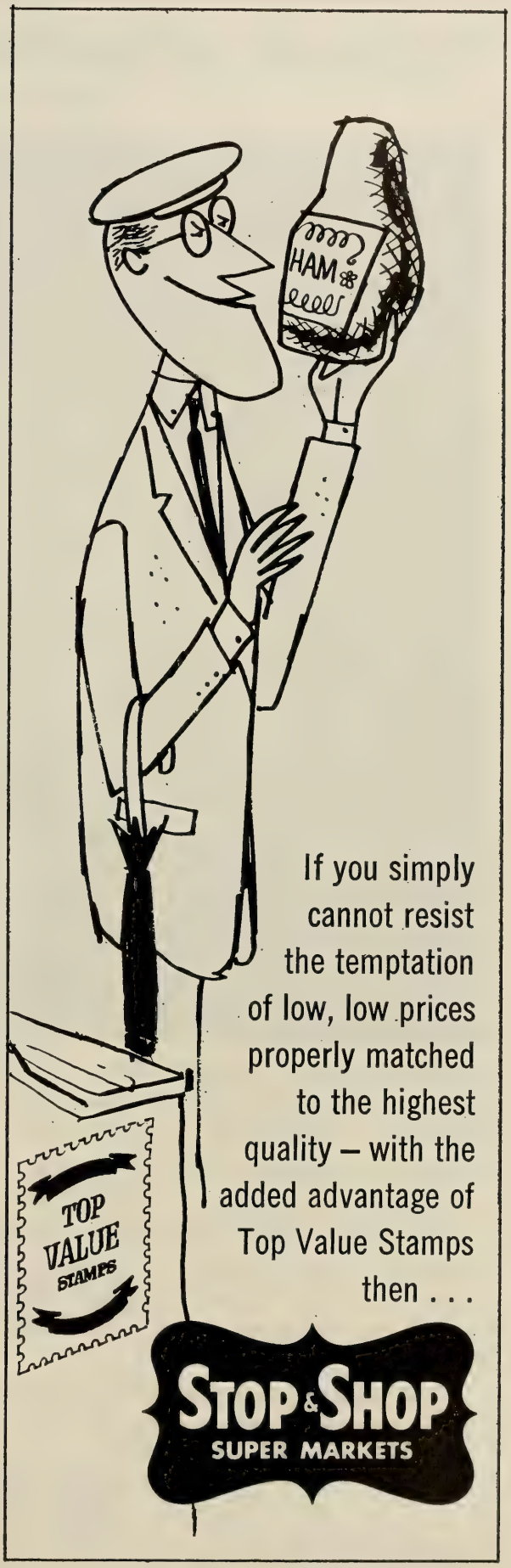
ZIPORA SCHREIBER
Aspects

ALBERT SCHRODER
Straitsmouth Light
On the Point
Our Lady of Guadalupe

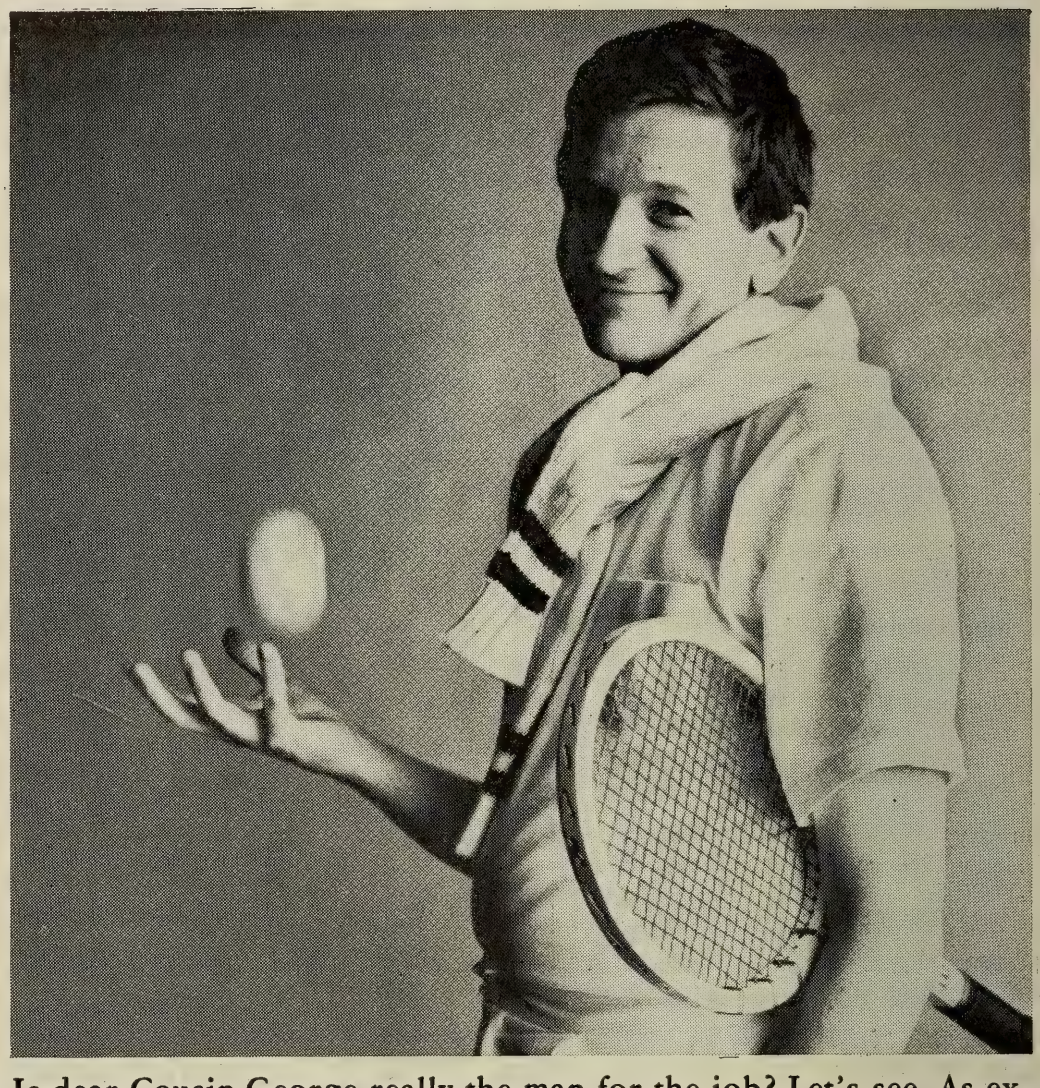
PRISCILLA SIBLEY
Captain Kidd's Cove

MARIAN WILLIAMS STEELE
On Stage
Les Sylphides

MARGARITA HAHN VIDAL
Ethereal Bouquet
The Night and Peonies



Are you sure you should name Cousin George as executor of your Will?



Is dear Cousin George really the man for the job? Let's see. As executor of your Will, he'll have responsibilities like protecting your assets . . . compiling an inventory . . . appraising the value of each item . . . documenting the assets . . . settling bills and claims . . . meeting cash needs . . . making the wisest investments.

Now you know why so many people name us as executor. And as trustee. Your plans are safeguarded by investment analysts, tax specialists and other experts. These are men who offer round-the-clock, on-the-spot talents you can't expect any individual executor to have.

We suggest that you and your lawyer talk with us about this important matter of naming the right executor. And Cousin George seconds the motion.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Ninth Program

FRIDAY AFTERNOON, November 27, *at* 2:00 *o'clock*

SATURDAY EVENING, November 28, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony No. 21, in A major

I. Adagio
II. Presto
III. Menuetto
IV. Finale: Allegro molto

(First performance in Boston)

DVOŘÁK . . . . . Symphony No. 3, in E-flat major (*Op.* 10)

I. Allegro moderato
II. Adagio molto, tempo di marcia
III. Finale: Allegro vivace

(First performance in Boston)

INTERMISSION

SHOSTAKOVITCH . . . . . Concerto for Violin and Orchestra, *Op.* 99

I. Nocturne
II. Scherzo
III. Passacaglia
IV. Burlesque

(First performance in Boston)

SOLOIST
LEONID KOGAN

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
holiday
fashions
for young
fashionables
from the Longwood Shop
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SYMPHONY No. 21, IN A MAJOR

By JOSEPH HAYDN

Born in Rohrau, March 31, 1732; died in Vienna, May 31, 1809

Composed in the year 1764, this Symphony is scored for strings with oboes and horns in pairs. The musical material as here used was published by the *Verlag Doblinger* in Vienna in 1962, edited by H. C. Robbins Landon. This is part of a projected Collected Edition of all the symphonies, of which the first forty-nine are under the supervision of Mr. Landon. The remaining fifty-four symphonies are in preparation by the Universal Edition.

THE Symphony is unusual in the order of movements, the slow movement coming first, the two rapid movements following, having the minuet between them. This order is characterized by the editor as the "church-sonata form," and was used by Haydn on three occasions before this one (Nos. 5, 11, 18). Again he used the form in Nos. 22, 32 and 34, and once again in No. 49, *"La Passione"* of 1768. After that tragic and striking work he never returned to this order of movements.

The opening adagio justifies the churchly suggestion by its serious content and its emphasis upon the color of the horns and oboes, which through the rest of the Symphony are generally doubled by the strings. The presto which follows sustains a busy animation of repeated eighth notes in the accompaniment. In the minuet the trio is left to the

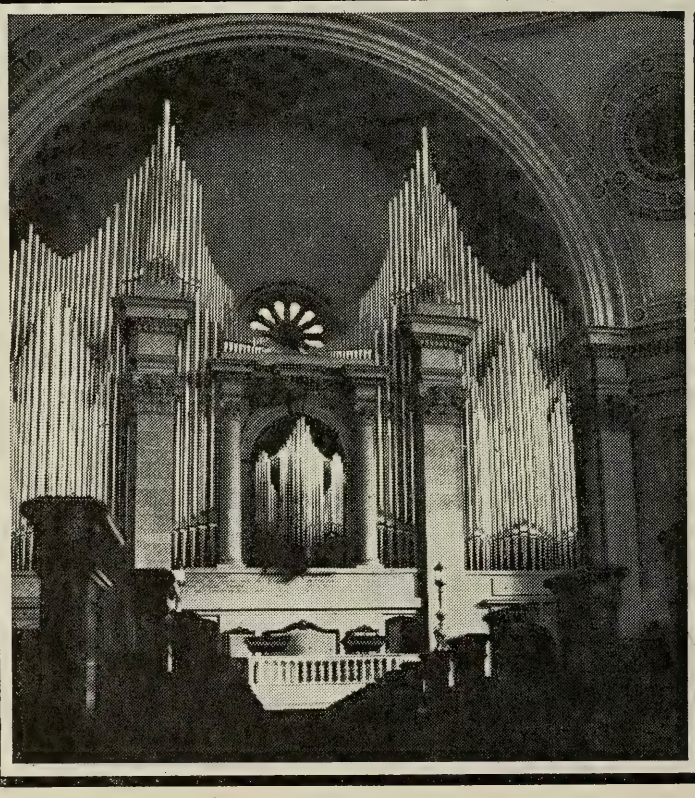
Holidays can be Fun
if
your gifts are unusual
your clothes are right
let us help you choose them
at
Hurwitch Bros.
TWENTY NEWBURY STREET

strings. The finale is somewhat similar to the presto in character, and like it is in two-part form but freer in treatment with touches of humor. One detects a possible allusion to the operatic cadences of Pergolesi.

• •

Joseph Haydn at the age of twenty-nine was taken into the resplendent establishment of Prince Anton Esterhazy in Hungary, and given the duty of composing music for a small but excellent Court Kapelle. It was also an opportunity for adventurous development of the symphony form – within the restrictions of court etiquette. The year was 1761. He was first engaged as Vice-Kapellmeister, a matter of seniority, but from the first was in full control. Prince Paul Anton lived no more than a year as Haydn's master, and died in 1762. Thereupon Prince Nikolaus Esterhazy became the successor and consequently Haydn's master for twenty-eight years. Nikolaus was a pompous gentleman with dreams of grandeur. He surrounded himself with marvels of structural and artistic splendor, erected a fabulous summer palace, Esterházá, and became known as *"Nikolaus der Prachtliebender"* or "lover of pomp," otherwise translated as "Nikolaus the Magnificent."

Luckily for Haydn, his Prince was not only a lover of pomp but a lover of music, an ardent amateur. Haydn made the most of his opportunities by devoting himself largely to symphonies, to the extent of writing twenty-two in his first four years at Esterhazy – the number to be increased to eighty-one which have survived and are attributed to the long duration of his Hungarian confinement.



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



Christmas Gift Boutique

Step into the exciting bazaars of Europe — find treasures of the old and the new to excite and delight a connoisseur — from a Sheffield silver wine-strainer from England, circa 1820, to a pair of modern cherub candelabra from Italy. Gifts to please, to add grace to living. Some are few and one-of-a-kind, so we hope to see you browsing early.

Christmas Gift Boutique, fourth floor, Filene's Boston

Our boutique collection from **$2** *to* **$250**

ENTR'ACTE

HAYDN – THE CONTENTED GENIUS

By DESMOND SHAWE-TAYLOR

("London Sunday Times," August 2, 1964)

THERE are composers who overproduce, and swamp the market. However high a level they maintain, the sheer multiplicity of their output within a single category baffles the public. Audiences now working their way through Handel's forty operas are beginning to wonder whether the one they enjoyed so much was *Atalanta* or *Ariodante.* Even Schubert's songs, perhaps the most instantly adorable music ever composed, are obliged to queue up for our attention; and in a queue six hundred long, glorious things like *An Schwager Kronos* or *Auflösung* or *Dithyrambe* are easily overlooked.

When music has nothing by which we can identify it except a key plus a number which scholars delight in changing, the case is peculiarly bad. If only twenty or thirty had survived out of Scarlatti's five hundred fifty-five harpsichord sonatas, perhaps we should know them all by heart. Bach's two hundred church cantatas ring the changes on cheerful titles about standing with one foot in the grave and so forth;

The Best Food in the World from All Over the World

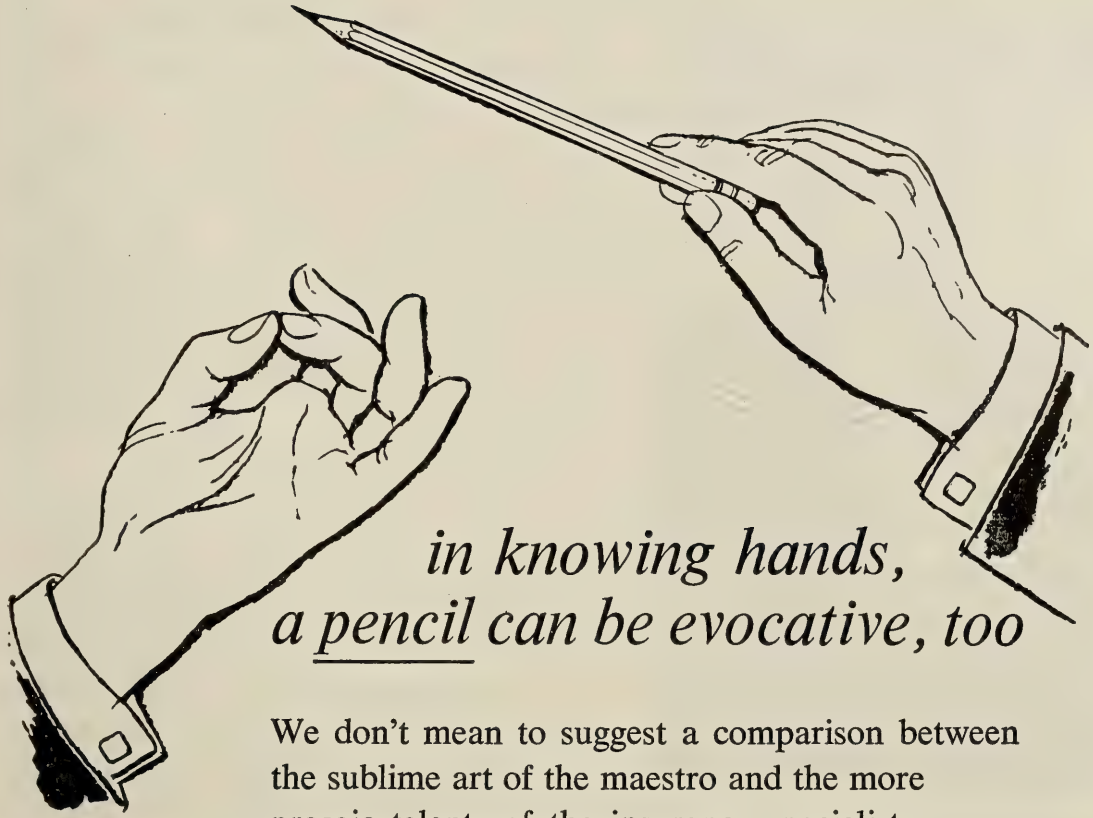
HOLIDAY FOODS

Maine Turkeys
Chestnuts for Stuffing
Cranberry Sauce
Brandied Mince Meat
English Plum Pudding
Brandied Hard Sauce
Continental Petits Fours

S. S. PIERCE

GROCERS and IMPORTERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

but it remains an effort for the plain man to remember the difference between *Eternity, thou word of thunder* (two versions), *Come, sweet hour of death* and *Strike then, longed-for hour*; and thus some of the master's noblest inspirations languish in relative obscurity.

Haydn, one of the greatest names in the annals of music, suffers in much the same way. His symphonies exceed a hundred; his still finer string quartets, the Bible of chamber music, were for more than a century reckoned at eighty-three. Marion Scott then discovered an isolated "Opus o"; and only the other day (see the July "Musical Times") Messrs. Tyson and Robbins Landon informed us that the six of Opus 3 (the world-famous "Serenade" included) are almost certainly not by Haydn at all, but by one Hofstetter, who doesn't even rate an entry in Grove. So that seems to leave seventy-eight.

Start with the decisive masterpieces of Opus 20, ignore the *"Seven Last Words"* and the Unfinished, Opus 103, and there still remain forty-five quartets of cardinal importance and the most varied beauty, nearly all unknown to the modern concert audience. The Prom organisers, aware of this sad gap in our experience, have this year slipped into their scheme an occasional piece of chamber music, and begin the second of two all-Haydn programs with a string quartet played by the Amadeus ensemble.

It was inevitable, no doubt, that the chosen quartet should be the

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

This salute to a member of the Boston Symphony is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
135 DEVONSHIRE STREET
MEMBER F.D.I.C.

"Emperor" because of its famous variations on Haydn's hymn-tune and national anthem, although I for one believe that there are a dozen or more in the long series with stronger claims on strictly musical grounds. No shadow of complaint, at all events, can be levelled against the first of the Haydn programs last Friday, which consisted entirely of *The Seasons,* an extended masterpiece fallen into almost complete neglect.

The Seasons is a sequel, and it is the fate of sequels to encounter prejudice. The subject is less grand than *The Creation,* and James Thomson is a lesser luminary than Milton or the author of *Genesis* — not that much of any of these remains intact after adaptation by Baron van Swieten and retranslation into English. In his famous essays on the two works Tovey pokes so much fun at the Baron's literary shortcomings that the reader is encouraged to overlook an important truth: van Swieten has in each case devised a scheme for the contrasting suc-

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

12TH ANNUAL CHRISTMAS SPECIAL



BOOK CLEARING HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

JOAN SUTHERLAND — ART OF BEL CANTO

Two-record set of Unusual Arias sung in the style of the "Golden Age of the Prima Donna."

Every year BCH has offered an outstanding recording at a very attractive price. This year we think we have selected one that will delight everyone on your gift list — you might even give one to *yourself!*

The Price for this Two-Record Set a low, low
$5.88 mono
$6.88 stereo

Mail and phone orders accepted through December 21st

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

cession of solo, chorus and instrumental music which shows a nice sense of Haydn's needs and a full awareness of his genius.

The Creation was at least a narrative, and so presented the lesser problem; but to have made something so shapely and varied out of Thomson's genre pictures was a distinct achievement. Honour then to the musical Baron! Everyone quotes Haydn's grumbles about the "Frenchified trash" of the nature illustrations for which van Swieten had a taste — and fails to add that among the resulting illustrative passages are to be found some of Haydn's freshest and happiest musical ideas: the closing sequence of "Summer," for instance — thunderstorm, clearing of the evening sky, curfew and satisfied repose of man and beast.

Haydn the countryman — in this respect, as in so many others, a perfect counterpart to the urban Mozart — comes into his own in this final masterpiece, and I am almost tempted to say that van Swieten knew better than the ageing composer what would suit him best. Both in *The Creation* and *The Seasons* the librettist even went so far as to proffer marginal hints regarding sudden modulations and such details: hints which Haydn often took, and turned to excellent account.

Nor should we complain that Thomson's English landscapes are

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

Austrianised, for example in the communal hunting and wine choruses that enrich "Autumn" with their warm tones; for Haydn, much as he enjoyed his English visits, could not have dipped his brush in the essentially English colours that we find, for instance, in Handel's *L'Allegro ed il Pensieroso.* That van Swieten's peasant soloists – Jane, Lucas and old Simon – are only china ornaments is true enough; but they represent the Enlightenment's vision of Natural Man with which the composer was in full sympathy. Haydn was a rare and perfect specimen – like Rubens, though in a humbler station – of equable genius. Tranquil, well adjusted, affectionate, humorous, spontaneous, he speaks for all those good souls who have contrived to make out of the Vale of Tears an unpretentious paradise.

Chardas

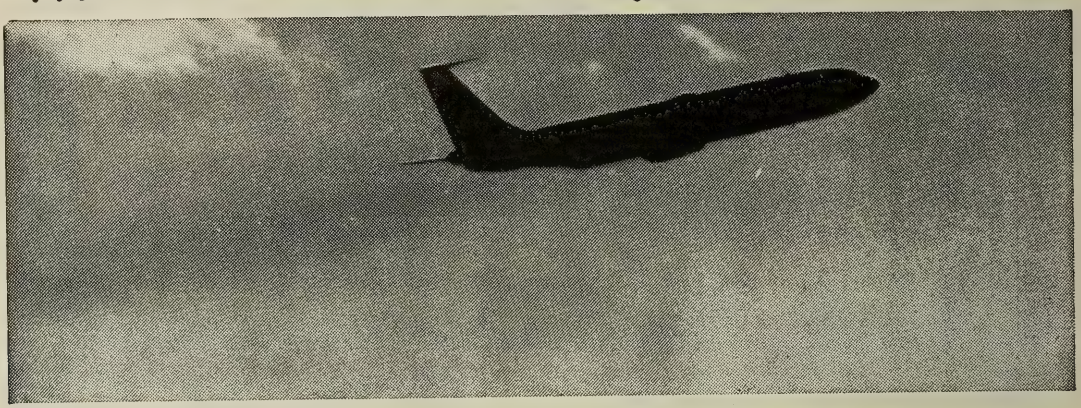
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails

1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596

Evenings from 5:00
American Express
Carte Blanche

"Come discover the difference between dining *and eating. . . ."*

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

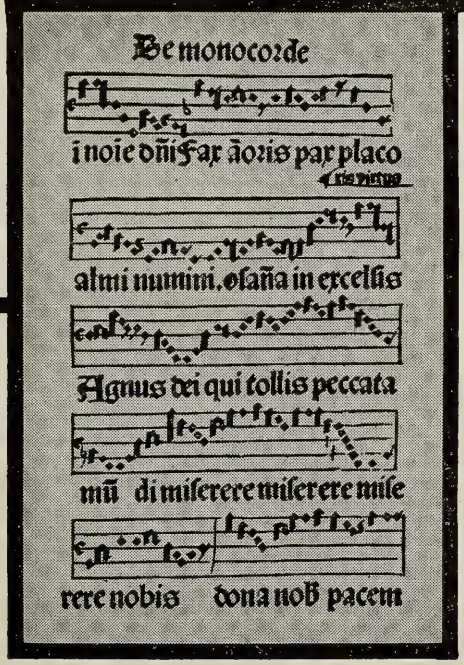
World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première

PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

SYMPHONY No. 3 IN E-FLAT (*Op.* 10)*

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

Dvořák indicated on the score of this Symphony that it was completed on July 4, 1872, but it is likely that the full scoring was made in the year following. The Symphony was first performed at a Philharmonic Concert in Prague on March 29, 1874, under the direction of Bedrich Smetana. On the first publication in 1912, the Symphony was performed, probably for the first time in America, by the Philharmonic Society of New York on February 16, 1912, when Josef Stransky conducted.

At the present performances a new edition by *Artia* of Prague (1963), "based on the composer's manuscript" is used.

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, harp and strings. The harp is introduced in the second movement, the tuba and triangle in the fuller instrumentation of the finale.

In the "critical edition" of the score here used, a foreword by František Bartoš points out that the Symphony underwent numerous transformations between its first inception and its last posthumous revision. Mr. Bartoš writes that the composer worked upon his sketches in the years 1870, 1871 and 1872, that he revised his manuscript in 1887–89 when it was performed by Rudolf Nováček. The Symphony was first published by Simrock in 1912. In this publication there were still further emendations which, however, have not been accepted by the new editor.

WHEN this Symphony was performed in New York "from proof sheets" on February 15, 1912, H. E. Krehbiel, in his program notes

* "Opus 10" was attached to this Symphony by the composer in a numbering which was discarded when, later, his music began to be published. Dvořák's choice of nine previous works for opus numbers did not include two earlier symphonies of 1865, which presumbly he was unwilling to acknowledge. Fortunately these two were not among the many manuscripts which he destroyed. The Symphony in E-flat, now performed, is the third of four early manuscript symphonies. These four, posthumously published, have altered the long familiar numbering of the later five, published in his lifetime, whereby his last, the "New World" Symphony, long called the Fifth, becomes No. 9. The nine symphonies, as listed in the catalogue of Emil Burghauser in 1960, are as follows:

1 – 1865 Symphony in C minor (*The Bells of Zlonice*). Published recently.
2 – 1865 Symphony in B-flat Op. 4. Published recently.
3 – 1873 Symphony in E-flat (orig. Op. 10). Published in 1912.
4 – 1874 Symphony in D minor (orig. Op. 12). Published in 1912.
5 – 1875 Symphony in F, "No. 3" (orig. Op. 24). Op. 76. Revised, 1887. Published in 1888.
6 – 1880 Symphony in D, "No. 1." Op. 60. Published in 1882.
7 – 1885 Symphony in D minor, "No. 2." Op. 70. Published in 1885.
8 – 1889 Symphony in G, "No. 4." Op. 88. Published in 1892.
9 – 1893 Symphony in E minor, "No. 5" (*From the New World*). Op. 95. Published in 1894.

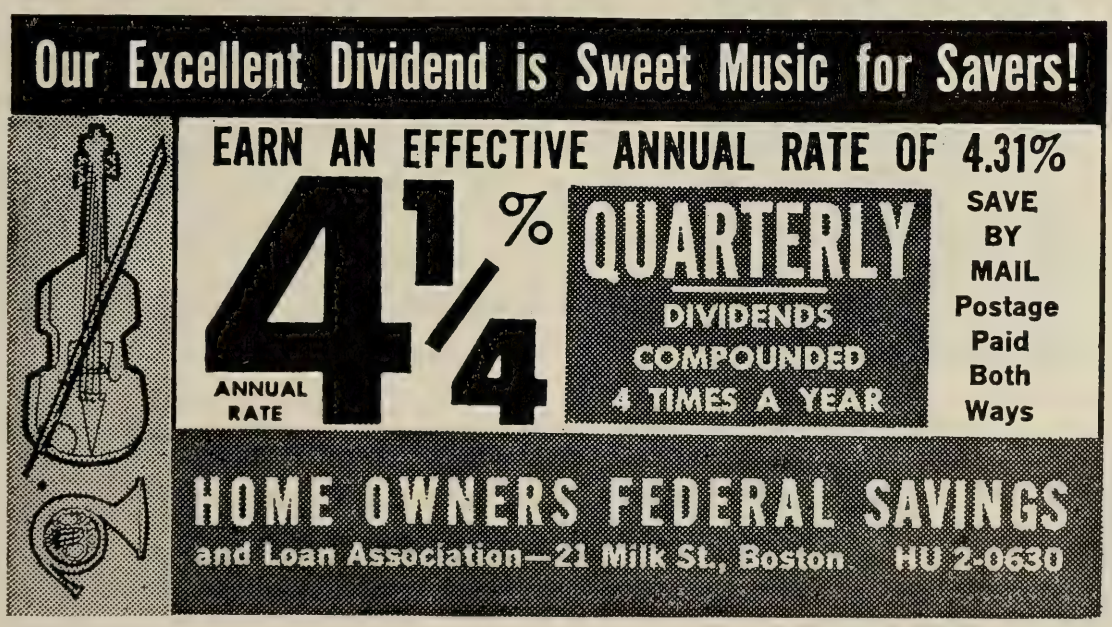


gave forth this statement by Josef Stransky, the Philharmonic conductor at the time: "Toward the close of his life Dr. Dvořák took the score out of his desk, read it over with pleasure, and remarked that he thought it 'throughout individual and noble,' and that he intended to revise its marks of expression and phrasing and give it out for publication." He was interrupted by his work upon *Armida,* his last opera. "His widow sold the Symphony, together with another in D minor [No. 4] to the publisher Simrock, and Josef Suk, Dvořák's son-in-law, completed the work begun by the composer."

When Dvořák wrote this Symphony he was thirty-one, but little known even in Prague, where he played in the violin section of the Czech National Theatre Orchestra. In that position he came in contact with much music in the native idiom, notably that of Smetana. He composed busily operatic and symphonic scores, chamber music and songs. He gave some of his scores opus numbers and destroyed more of them. No one paid any particular attention to his efforts, nor was publication even thought of. He was discouraged, the more so because through his life he was unsure of his powers and deferred to the opinion of others. This did not deter him from filling sheets of music paper with notes. An overture (which he called his "Op. 1") was played and passed unnoticed, and his first attempt at an opera, "Op. 2," was rehearsed and dropped as "unperformable."

It was not until his "Op. 4" was performed with success, causing considerable excitement, that fortune turned in his favor. The piece was *Hymnus* for Chorus and Orchestra, a setting of a text by Hálek, praising the steadfast national faith of the Czech people under oppression. The performance was on July 3, 1872.

After the success of *Hymnus* the luck of Dvořák began to improve. On November 17, 1873, he married Anna Cermák, a former pupil. In



the February following, the couple moved into a home of their own. In the next month on March 30, his new Symphony in E-flat had its first performance. It was also his first opportunity to hear the actual strains of a symphony of his own. He was soon working upon further quartets and another symphony (in D minor, now called the Fourth). There came to him from Vienna, mostly on the strength of the manuscript score of his E-flat Symphony, the Austrian State Prize awarded in 1875 — this on the recommendation of Eduard Hanslick and of Johannes Brahms who was a member of the Commission for Awards. This honor from the Austrian capital brought him four hundred gulden yearly, a sum which at that point in his household economy was much needed.

• •



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN
241 St. Botolph Street • Boston



Provides for the handicapped child:

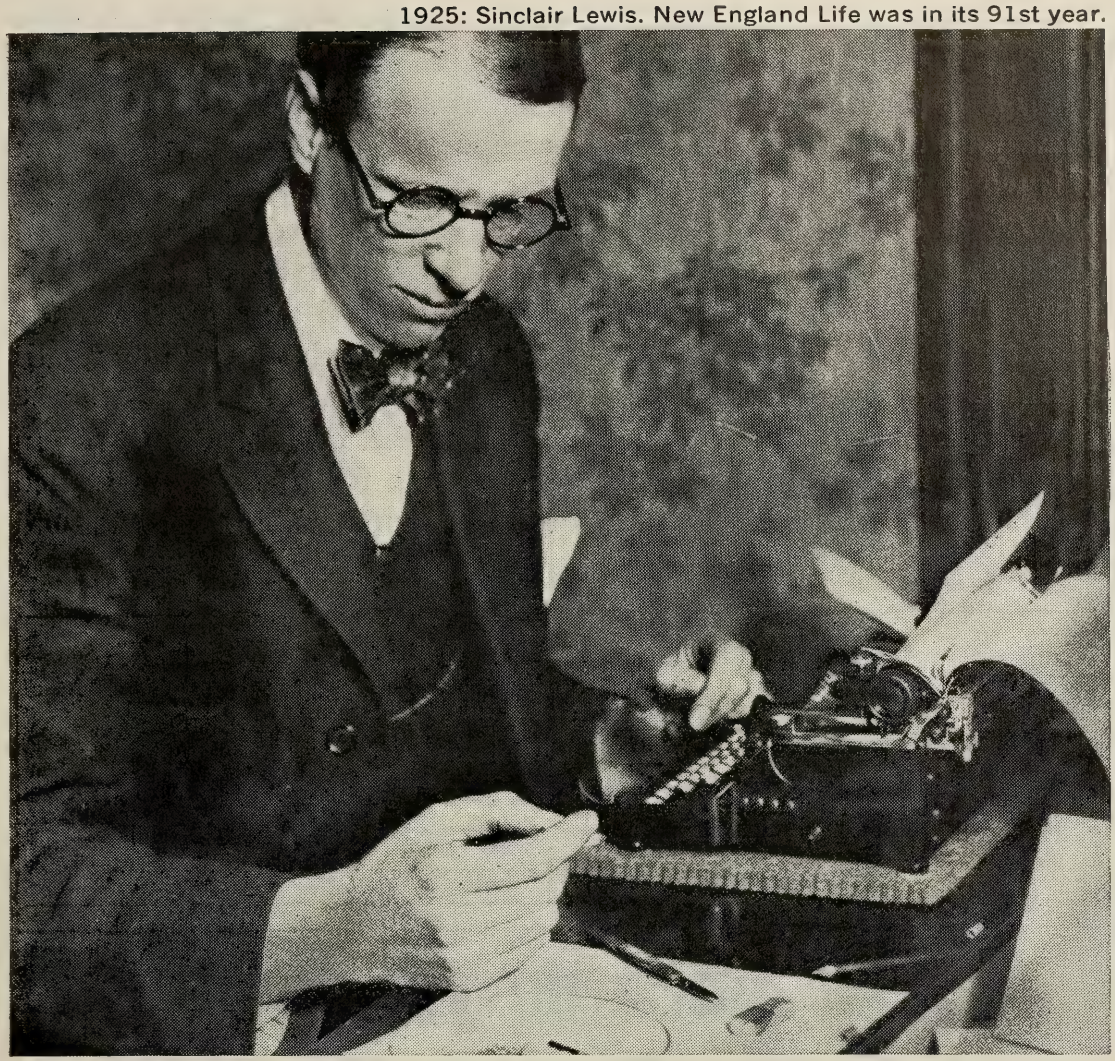
A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting
Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

The E-flat Symphony like all of his music is alive throughout with Czechish dance rhythms and melodies. Like much of his music at this time, it is plainly under the influence of Wagner, an influence then inescapable for a susceptible young composer. Paul Stefan writes about this work in his biography of Dvořák:

"Dvořák especially loved this work and often turned its pages toward the end of his life. This is understandable when we recall that, particularly in his last years, he again felt the powerful appeal of Wagner. Nevertheless, in spite of all these affiliations, this Symphony falls within the orbit of the emotions and ideas generated by the Hymnus."

Wagnerian resemblances are found in the orchestration and in harmonic color. These, however, are devices which never prevented Dvořák from putting the stamp of his unmistakable personal and special melodic appeal in every passage.



CHOOSE EXCLUSIVE CHRISTMAS GIFTS
designed and made especially for
THE HANDWORK SHOP
Women's Educational and Industrial Union
264 Boylston Street, Boston (opposite the Public Garden)
where your purchases help support practical services to women

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

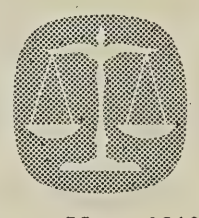
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**

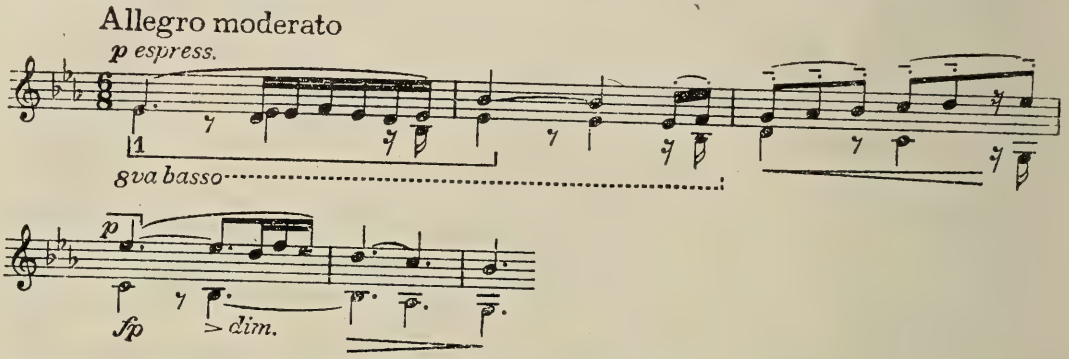


Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

This Symphony is the single one among the nine which has only three movements. This fact caused critical comment in the composer's time. Yet it should be noted that the finale combines the qualities of a scherzo and rondo finale in effective contrast to the long adagio which is the middle movement of a symphony of average length. The first movement is in a 6/8 beat in alternation with 3/4. The opening theme has the semblance of a waltz, although not so-called by the Czech commentators:



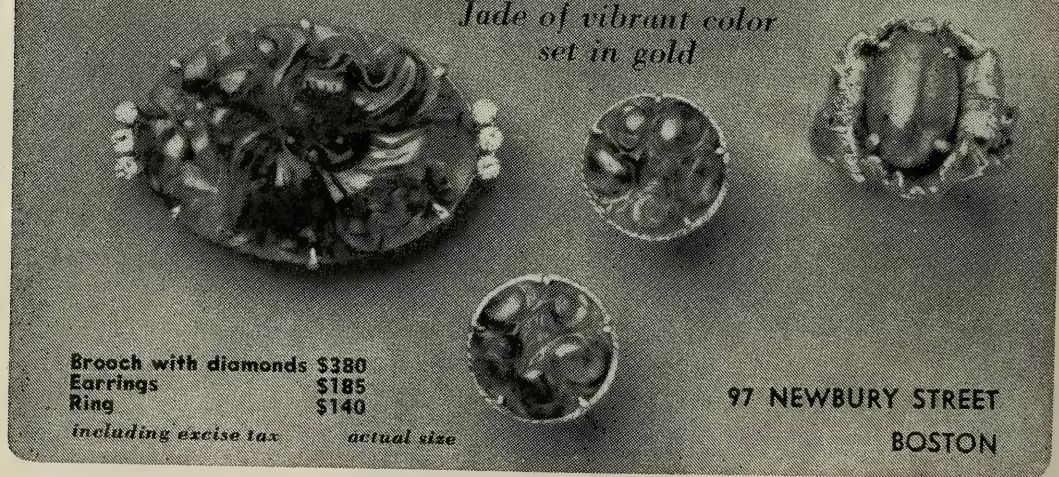
In its repetition and development the theme becomes serious and dramatic in character. The grupetto-like figure is to recur as a sextolet in the slow movement. A second theme, on the first beat in a descending scale is again waltz-like in outline, but not in its ensuing treatment:

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

Parenti Sisters
Jade of vibrant color set in gold



Brooch with diamonds $380
Earrings $185
Ring $140
including excise tax
actual size

97 NEWBURY STREET
BOSTON



The second movement in a basic C-sharp minor, is in a slow and somber 2/4 beat. Otakar Šourek may have a native understanding in speaking of "bitter and painful meditations," although western hearers might find in it nothing more than an elegiac serenity. The music works up to an impassioned melody and dies away to pianissimo. At this point the key changes to a clear and confident D-flat major, as with harp accompaniment the woodwinds give out a chordal melody:



The two subjects are developed in turn, richly songful but lightly scored. The second subject ends the movement with a gentle falling cadence.

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.

UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

The finale in 2/4 opens with a subject in rhythmic short notes which is to pervade the entire movement with little pause:



The persistent rhythm gives a lively, propulsive and unremitting animation to the close, which exults in dance-like abandon. "The themes step out," writes Šourek, "in youthfully vigorous and elastic rhythms, and the movement piles up with an irrepressible dynamism to a culminating orgy of rejoicing."



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

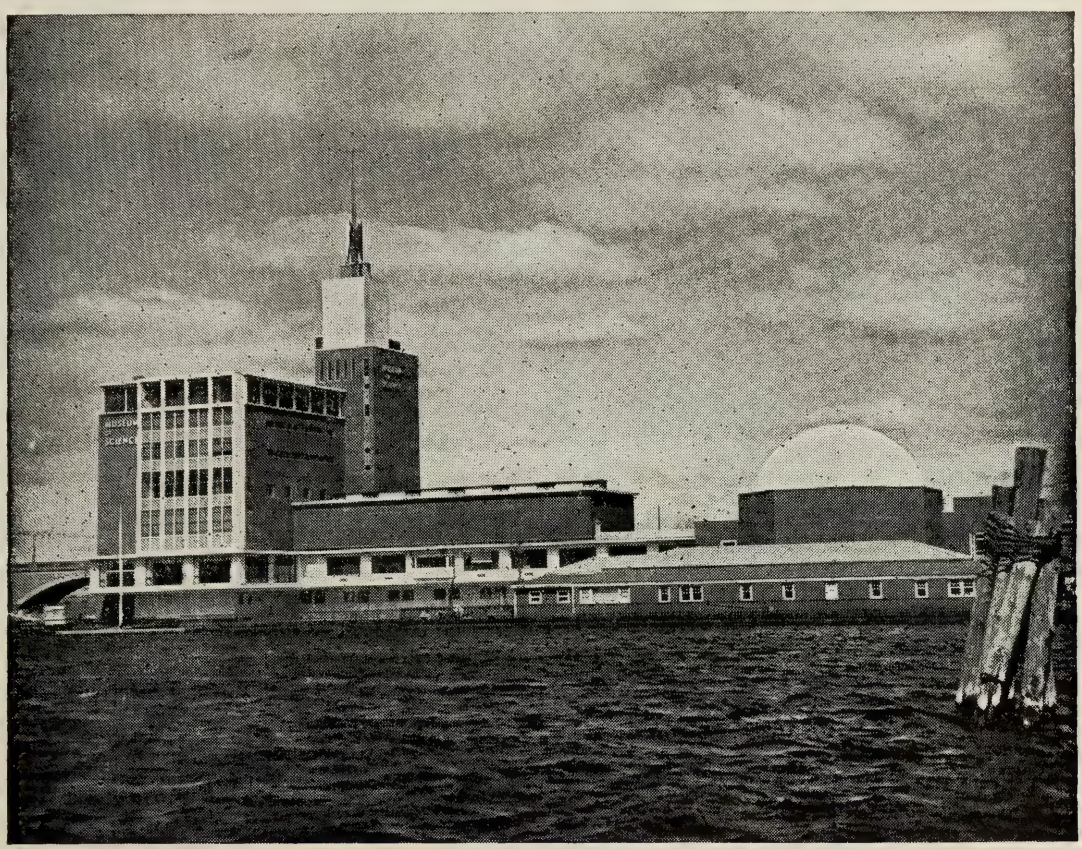
HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Cott
QUALITY BEVERAGES
NOTED FOR GOOD TASTE

Café Budapest
268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388
Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

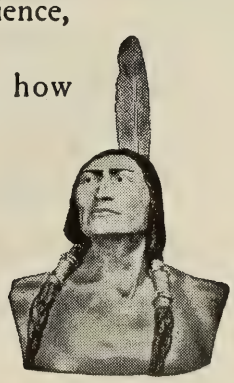


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

"A SIMPLE BOHEMIAN MUSIKANT"

"You are not speaking to a Demigod!" wrote Dvořák to an admirer who, at the height of his fame, had sent him a worshipful letter. "I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian Musikant."

This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan's Life of Dvořák* are those in his introduction which describe the "Bohemian Musikant" as a type: "Picture him to yourself, this fiddler, clarinettist, trombone-player, or what have you, sitting at a table, probably in some rustic inn-

* This biography makes full use of the early biography by Otakar Šourek.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

BOSTON OPERA GROUP

SARAH CALDWELL, *Artistic Director*

ANNOUNCES ITS 1965 SEASON



Joan
SUTHERLAND



Boris
CHRISTOFF



Marilyn
HORNE



Joseph
ROULEAU



Beverly
SILLS

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIERE SERIES: Jan. 11; Feb. 5, 19; Mar. 10, 24

ENCORE SERIES: Jan. 13; Feb. 7, 21; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailing rhythm, infectious temperament. Nobody and nothing can withstand this thraldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry – all that early world of a lovable, unspoiled people."

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the "great man" disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl, should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

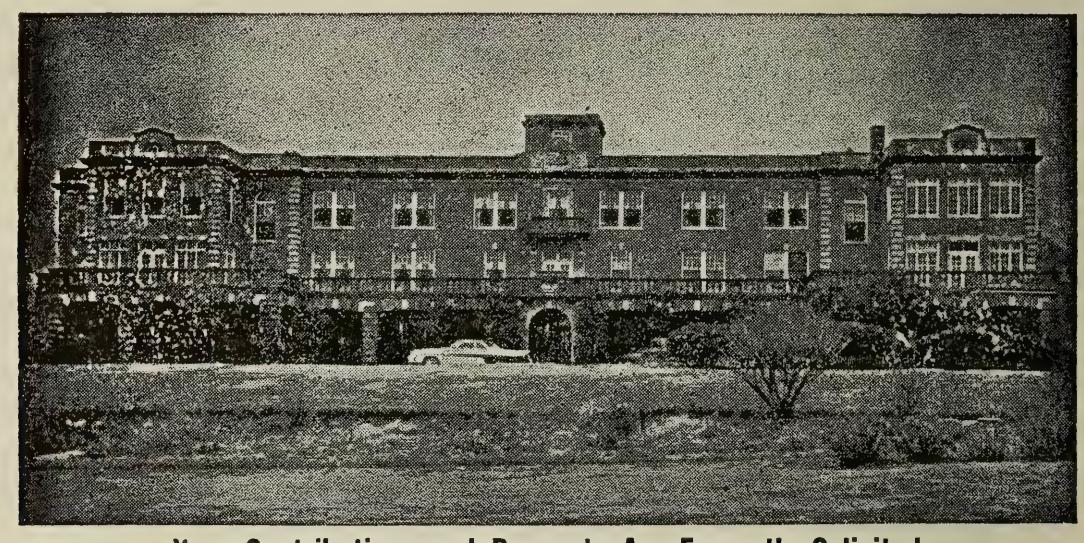
He never acquired the "front" of a celebrity, nor lived in the grandeur he could easily have had. When, in 1884, the firm of Novello in

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

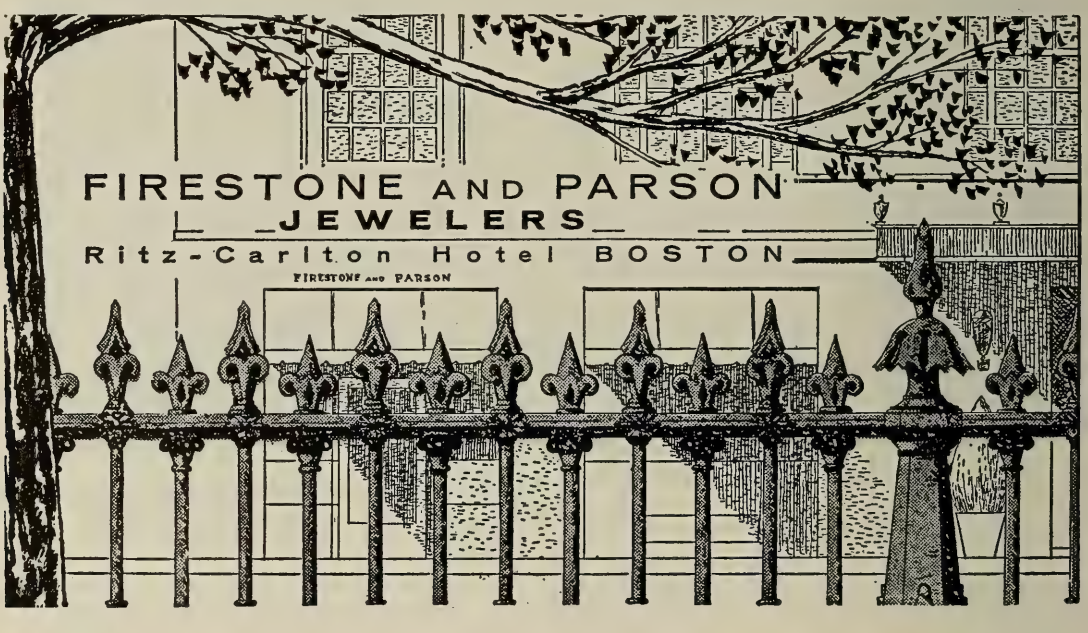
INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town nearby and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. It is told how at Prague he used to haunt the railroad yards to make note of the locomotives. Busy with a class, he once sent Joseph Suk, who then hoped to marry his daughter, to write down the number of a locomotive which had just come in. Suk brought him back a number which he recognized as the number of the tender, and he exclaimed, "This is what I am expected to accept as a son-in-law!" In New York, since he could not gain access to the railway platforms without a ticket, he would journey as far as 155th Street to watch the trains headed west for Chicago. When the school term ended in New York, he went as far west as Spillville, Iowa, to find a counterpart for his beloved Vysoká at home. In this small and extremely remote town of Bohemian settlers he tried to duplicate his life at home, taking walks, going to church, where he played the organ, and exchanging views with his neighbors. He was delighted to find that the local butcher had also the name of Dvořák. He was much beloved in the town and addressed by a Czechish term which could be translated as "Squire Dvořák."





Visit Your Authorized Cadillac Dealer

MORE THAN A NEW CAR...A NEW CADILLAC!

Of all the new cars recently introduced, one stands out as truly newsworthy . . . Cadillac for 1965! For this great car is totally new—from chassis to rooftop and from start to stop. When you sit at the wheel, you are surrounded by a whole new measure of luxury and comfort. And when you take the wheel, you enjoy the extraordinary smoothness of Cadillac's Turbo Hydra-Matic—now standard on all models; the remarkable steadiness of ride provided by all-new suspension; and a marvelous quiet that delights even experienced Cadillac owners. See and drive the 1965 Cadillac soon. You'll agree that it is, without question, the Standard of the World!

So new! So right! So obviously Cadillac

This way of life was neither affectation, nor "back to the people" fanaticism, nor yet miserliness. It was quite genuine. Dvořák remained what he was — a Bohemian villager, simple-hearted, childlike in his faith and in his optimism, enjoying homely country pleasures and wanting no others. Bülow, who became one of his ardent apostles, referred to him as "Caliban" and described him as "a genius who looks like a tinker."

He had the religious faith of a child. Completing a manuscript score, he never failed to write at the end, "Thank God." When his publisher, Simrock, held out stubbornly for smaller works which were against his inclinations at the time, he ended a lengthy argument by writing, "I shall simply do what God imparts to me to do. That will certainly be the best thing."

There is something really remarkable in Dvořák's consistent naturalness through life in the face of the bustling aura of attention which surrounds a famous man. Applauding audiences, receptions, speeches, decorations delighted him up to a certain point, and beyond that point made him impatient and angry. He was extremely sensitive, emotion-

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore

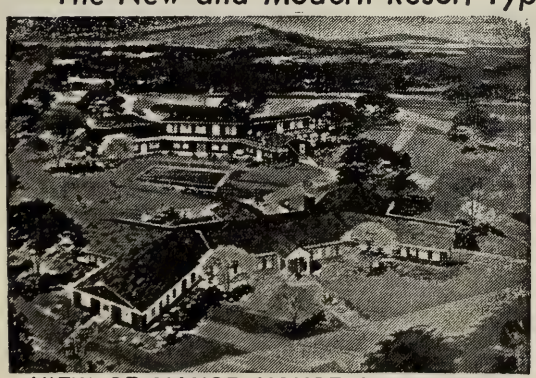
ally quick, and his rage, his tears, his jubilation were always near the surface. His latest biographer tells an incident which followed a Festival of his works at Prague in 1901: "While he was being detained at home through a ruse, a festive parade marched up to his house, a corps of singers entered the courtyard and serenaded him. He was compelled — at the cost of considerable effort — to appear at the window and thank them. In a towering rage, although affected to tears, when they would not stop crying 'Long live Dvořák!' he roared, 'Tell them to stop shouting!' " A friend in New York would sometimes accompany him on a walk down town to the Battery, where he would gaze at the Atlantic horizon, stretch out his arms, and weep without restraint. When a pupil in composition once brought him a particularly bad exercise, he burst out impatiently: "No one could write like that but a donkey!" The pupil, offended, began to walk out, but Dvořák called after him, "Come back; you aren't a donkey." He was fond of playing cards, but if he had a streak of bad luck, he would lose his temper and throw his cards in the air. His friend Kovařík in New York restored peace by

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Open after Saturday night Symphony
Tel. CIrcle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the
Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the
SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300
Toll Free — Boston Area 235-6338

offering to use his own winnings to send a doll to Dvořák's youngest daughter in Vysoká. He went to bed early, country fashion. He would often leave an opera or a concert performance or even a reception when his bedtime came. It was this persistence of a childlike nature, strange as it may appear, that continued to produce music of a special distinguishing charm and fundamental directness.

He proudly identified himself with his race. The Czech music, customs, and language remained always his own. He learned to speak German, but only by necessity. He was sympathetic toward the movement for true racial expression in this unregenerate part of the Austrian Empire. The dance rhythms, the melodic turns with which he grew up filled his music. His operas used peasant tales and language untranslatable and unintelligible outside of their own domain. The opera was in some ways his favorite form, for he could deal in the salty peasant humors of his people and thus reach audiences of all and sundry who must have remained mystified at symphonic or chamber concerts. But unlike his earlier compatriot, Smetana, he did not make a fetish of nationalism. He knew nothing of abstract motives, or long-range propaganda. He could expound wisdom over a glass of beer, but he was as practical as any tradesman or farmer. When his art needed counsel not to be found in his village or even in Prague, he freely looked elsewhere.



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service
• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*

CHEESES

French	*Italian*	*English*
Brie	Bel Paese	Stilton
Camembert	Gorgonzola	Cheshire
Gourmandise	Fontina	Caerphilly

158 Mass. Avenue
Boston

MALBENS

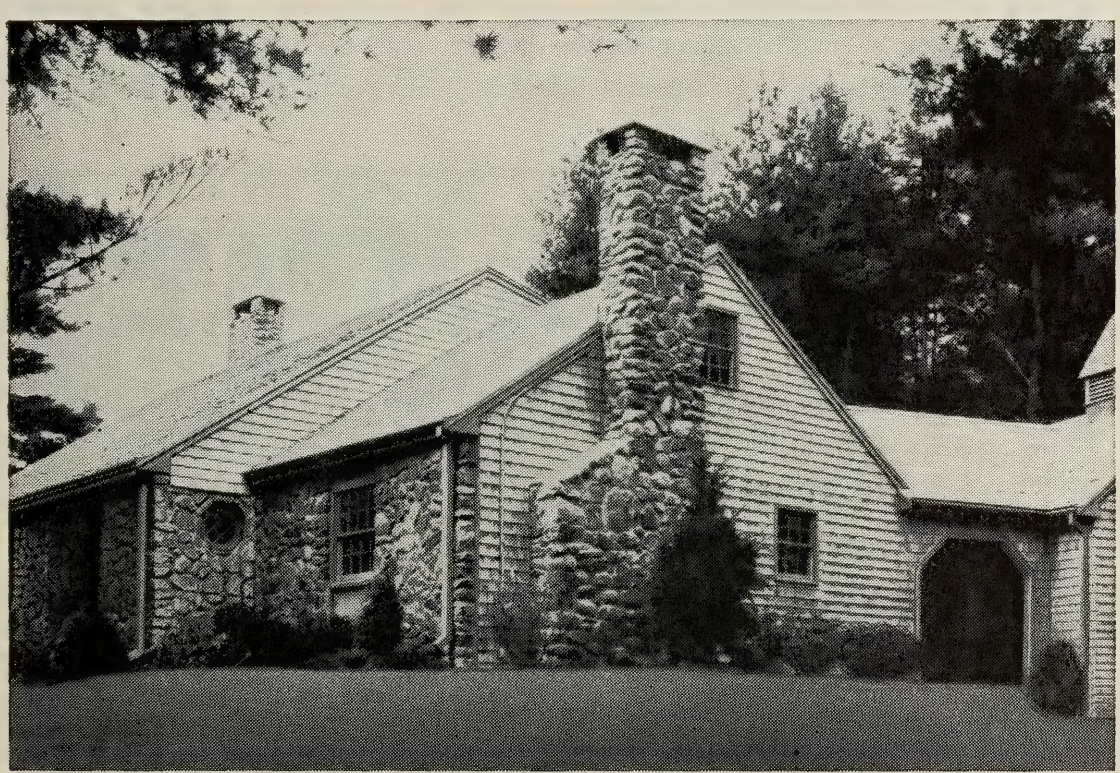
— famous Swiss Grapillon —

CO 6-1203
Free Delivery

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

He listened to music and studied forms of the past and present, and simply took the form needed for the integration of his flowing musical invention. It bothered him not at all that the rabid proponents of the Czechish movement reproached him with "exoticism." Their reproaches were quite pointless – his music could not have been more Czechish. It made no difference that his large output included choral works on universal subjects, or that his first opera was on King Alfred and his last on Armida. His more thoroughly racial music was abundant and sufficient and, at the same time, was his best and most successful. This success spread the cause of Czechish integrity more than the combined efforts of the political agitators.

As Dvořák frankly and gladly took a leaf from Smetana, he was always ready to refurbish his form and style from that of any composer who appealed to him. Mozart and Beethoven were his early models. Schubert he always worshipped, and with reason, for there was the closest artistic kinship between these two. Engaging melody flowed from Dvořák as readily and easily as it had from Schubert. "Schubert," he once said, "is too long, but not for me." He early became infatuated

If
you want
to speak
a new
language—
speak to
Berlitz
first.

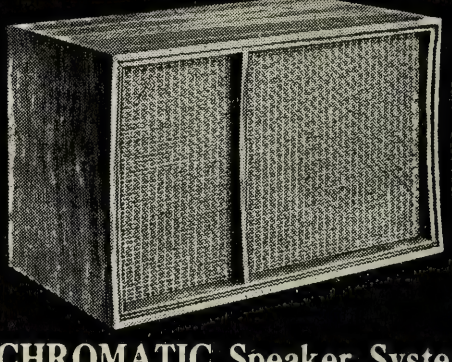
30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

Wharfedale W60



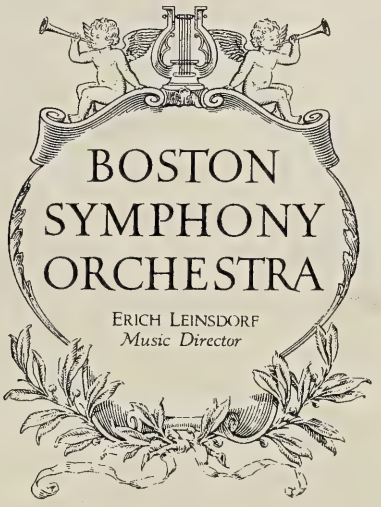
ACHROMATIC Speaker System

Significant new 2-speaker system by G. A. Briggs achieves a unique musical quality—pure, uncolored by extraneous modulations. The exclusive sand-filled panel is completely non-resonant, for optimum bass response down to 20 cps. *In true wood veneers, $116.50. Utility model (unfinished) $101.50.*

Available in Boston area at:

Radio Shack Corp., 730 Commonwealth Ave., Boston
Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge
Radio Shack Corp., 594 Washington Street, Boston
Minute Man Radio, 28 Boylston St., Cambridge
Lafayette Radio, 1400 Worcester Street (Rte. 9), Natick
DeMambro Hi Fi Center, 1093 Commonwealth Avenue, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N. Y.



"I AM PROUD TO BE LISTED ON THE ROLL OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA"

So wrote an elderly lady from Huntsville, Alabama who has heard the Orchestra only rarely but remembers these occasions with joy. Her letter continued:

> *Enclosed is a small check for your Orchestra's fund. I have had much joy whenever I have had the privilege of hearing it. Though I am old now and travel little, I enjoy the Orchestra in retrospect . . . and I should like to be included in your annual appeal for funds to offset the deficit.*

The FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA trust that those who are privileged to hear the Orchestra frequently will be pleased and "proud to be listed on the roll of the Friends."

Contributions to the Friends are gratefully accepted at the Friends Office, Symphony Hall.

with Wagner, and for a time his scores showed a distinct Wagnerian chromaticism, color, and amorphousness.

It was through the award to him of the Austrian State Prize in 1877 that his music came to the attention of Brahms and Hanslick, who were among the judges. Both of them eagerly took up his cause in Vienna. Brahms wrote to his publisher, Simrock, under date of December 12, 1877, telling him, "I have been delighted with the pieces by Anton Dvořák (pronounced Dvorshak) of Prague.* He spoke warmly of the cycle of Moravian duets and called his attention to other works. "At all events he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These duets will tell you everything, and they should be a good 'selling article.'" The result of this was that Simrock at once published the vocal duets, and on the strength of the rising tide of

* But Dvořák preferred the native spelling of his given name—Antonín.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

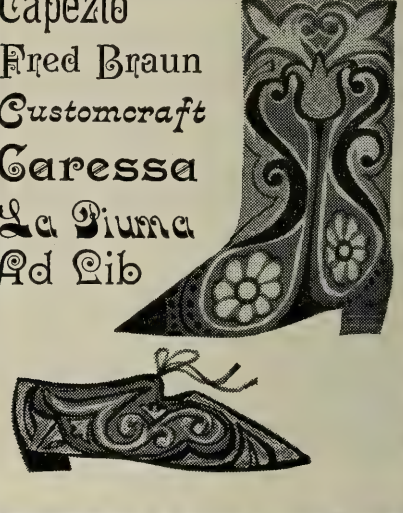
la maisonette
the little house
of many designers
115 newbury street
boston

fashions

for all occasions

for all ages

Capezio
Fred Braun
Customcraft
Caressa
La Diuna
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET



THE MARK I SHOWN AT THE WAR MEMORIAL OPERA HOUSE, HOME OF THE SAN FRANCISCO OPERA

RCA Victor Stereo... realism that rivals the concert hall

For "at home" concerts that rival the original, choose RCA Victor Solid State Stereo. This stately credenza embodies an impressive array of audiophile treasures, including the precision Studiomatic Changer with Feather Action Tone Arm.

The new Solid State tuner and amplifier are the most powerful ever built by RCA Victor: 300 watts of peak power (150 watts EIA Standard) drive an 8-speaker sound system for startling realism. Solid State FM-AM and FM Stereo radio, too.

Before you buy *any* phonograph, compare RCA Victor's experience in sound reproduction, dating back to the earliest days of the famous "Victrola"® phonograph. Remember, more people own RCA Victor phonographs than *any* other kind.

"HIS MASTER'S VOICE"

RCA The Most Trusted Name in Sound

Tmk(s)®

Dvořák's popularity signed a contract with him with an option for life on his smaller works. The result was a greatly increased circulation of his music. Brahms proved a genuine friend. He gave him valuable advice, and while Dvořák was in America devoted many hours to the revision of his proofs. He tried to coax him to the faculty of the Conservatory at Vienna, with the intention of pitting him against Bruckner. This was part of an effort, in which he was backed by Hanslick, to line him up against the Wagner–Liszt party. Bülow, who conducted his music on many momentous occasions, also said biting things about Wagner, and Hanslick spoke his intention of walking out of a concert just before something of Bruckner was to be played. Dvořák, still possessing his simple common sense, refused to fall in with this species of musical party politics and bigotry. He called upon the despised Bruckner as he was working upon the Adagio of his Ninth Symphony and was much moved. Brahms undoubtedly led Dvořák into the stricter use of classical forms. But in his last years, he turned once more to









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

Wagner's ways and composed "program" music in the form of operas and tone poems.

There was nothing cosmic about Dvořák. There was nothing revolutionary or even reconstructive about him. Music to him was a genuine heartfelt impulse, lyrical, communicative. Themes came to him at almost any time. If the fountain ceased now and then, he was not disturbed, but waited confidently for its return. The spontaneity of Dvořák with its buoyant invention was rare, and quickly made its way. The traditional structure conveniently contained it. He developed an apt sense of color without elaboration. The special flavor and freshness of his style gave it an aspect of modernity. The composer's desire to reach people of all sorts was to a degree realized. His popularity grew in steady strides. He made journey after journey to England, usually conducting a new oratorio for that oratorio-loving nation. The public crowded to his concerts by thousands, pounds sterling poured in upon him. Rosa Newmarch, who heard him when she was a little girl, remembered the excitement: "How freely inspired, spontaneous, and blithe it sounded to us mid-Victorians!" Speaking of the "Stabat Mater" and "The Spectre's Bride" she wrote: "Only those, I think, who were already in the prime of their concert-going days in the far-off eighties can realize the extraordinary enthusiasm which was evoked by those

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, December 11, 1964 • Music of Germany
In honor of
Dr. Edward Von Schmidt Pauli, Consul General
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

works." The English audiences probably had the vaguest idea of "Bohemia." They may even still have supposed with Shakespeare that it had a coastline. As the charm of Dvořák captured and excited the musical world, it became Bohemia-conscious. America did its best to exceed England with an enthusiasm amounting to frenzy, and if Dvořák could not have been withheld from Prague and Vysoká for longer than he was, it was not through any lack of attention on our shores. Everything he composed was at once performed and excitedly approved. The public crowded to behold the bearded little "wild man" and to hear him conduct. When he gave his first concert in Carnegie Hall on October 21, 1892, there was enormous anticipation and excitement. Theodore Thomas received him in Chicago with open arms. He made a visit to Boston to conduct his "Requiem" as performed by the Cecilia Society in Music Hall on November 30, 1892. On the night before,

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

The Brown and White Fleet

Boston Cab **KEnmore 6-5010**

Brighton Cab **STadium 2-2000**

Brigham Cab **BEacon 2-5500**

Cleveland Cab **ASpinwall 7-8700**

there was a public rehearsal — a "Wage-Earners' Concert," it was called — for which "tickets were distributed to none but those earning $15 a week or less."* This must have highly pleased the composer, who always argued that the laboring man should have access to concerts from which the price would usually exclude him. "Why should not the ordinary citizen," he wrote, "hard at work all week, be able to make the acquaintance of Bach and Beethoven?"

Dvořák implanted in America not only a new interest in his own people, but a new urge for the explicit development of an American style. There was a general ferment in favor of the immediate growth of serious American music from "folk" sources, and Dvořák was looked upon as the musical Messiah who from his own pen would bring this miracle to pass. He obligingly composed a cantata, "The American Flag," which proved quite dull. Mrs. Thurber made intensive efforts to obtain from him a libretto on Longfellow's "Hiawatha." The "New

* "These concerts," said the *Boston Herald*, "are not a charity. It would be superfluous to say that the audience was, in its appearance, creditable to Boston. The wage-earner of today is the wage-payer of tomorrow, just as the wage-payer of today was the wage-earner of yesterday."

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader



PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California —
for your enjoyment.

PASTENE
★ PRODUCTS ★
Since
1874

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

World" Symphony was the best answer he could give to these expectations. His article in *Harper's Magazine,* "Music in America," engendered endless argument.*

Dvořák reversed the case of the composer who must have been dead a half-century before the world grows fully aware of his music. He reaped his glory in full measure, but even in his last years that glory began to pale before the rising star of a Muscovite of higher incandescence.

J. N. B.

---

* Philip Hale took a poke at this movement in the *Boston Journal:*

"It is possible that Mr. Dvořák will not think it necessary to visit the Colorado Canyon or a spouting geyser that he may be impelled to write music. He may search in the library of the music school for American melodies, folk song, traditional tunes. Or he may go through the shelves of the music shops. Will any discovery whet his zeal? Here for instance is the opening of a popular American ditty:

'Mike Gilligan's a man well known in our ward,
He has lived there for many a year,
He was only a workman in Shaughnessy's yard,
Till they made him an overseer.'

"The melody suits the words; the whole 'machine' is characteristic of a phase of American life; but it is doubtful if it would suggest extraordinary thematic treatment to the composer of the '*Slavische Tänze.*'"

And yet the incredible seems to have happened with Dvořák—the spontaneous generation of music by scenery. He is said to have gazed, moved, upon the Falls of Minnehaha, and to have jotted a theme upon his starched cuff. It emerged in the slow movement of his Violin Sonatina.

CAMBRIDGE CIVIC SYMPHONY ORCHESTRA

VICTOR MANUSEVITCH, *Music Director*

SANDERS THEATRE, HARVARD UNIVERSITY

Monday Evening, December 7th • 8:30 o'clock

In Tribute to Shakespeare

DVOŘÁK . . . . . *Othello,* Overture, Op. 93

PROKOFIEV . . . *Romeo and Juliet,* Op. 64, Suite No. 2 (Excerpts)

Speakers

PAUL SCHMIDT—*Romeo* LAURA ESTERMAN—*Juliet* RICHARD CLARKE—*Friar Laurence*

SHOSTAKOVITCH . . . . . *Incidental Music to Hamlet,* Op. 82

TCHAIKOVSKY . . . . . *Romeo and Juliet, Overture-Fantasia*

Tickets: $2.00 - $1.50 - $1.00 at Harvard Coop or at Door

Fishelson's *Fleuriste Français*

Est. 1891

34 CHARLES STREET • BOSTON, MASS.

Tel. CA 7-8080

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

CONCERTO FOR VIOLIN AND ORCHESTRA, *Op.* 99

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

This, the only Violin Concerto by Shostakovitch, was composed in 1955 and first performed by David Oistrakh to whom the score is dedicated. The performance was on October 29 by the Leningrad Philharmonic Orchestra, Eugene Mravinsky conducting. Two months later Mr. Oistrakh played the Concerto with the New York Philharmonic Symphony Society under Mitropoulos.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, tuba, timpani, tam-tam, xylophone, celesta, 2 harps and strings. It should be noted that trumpets and trombones are omitted altogether, probably in the effort to obtain a desired balance between the soloist and the tutti.

THE Concerto begins with an extended cantabile melody by the soloist, with an accompaniment which is for the most part a foil to the violin. Occasionally plucked notes and sweeping chords from the harp increase the bardic suggestion. The music reaches a climax of intensity and subsides to a soft ending.

The scherzo is in a characteristic 3/8 rhythm in D-flat. The music

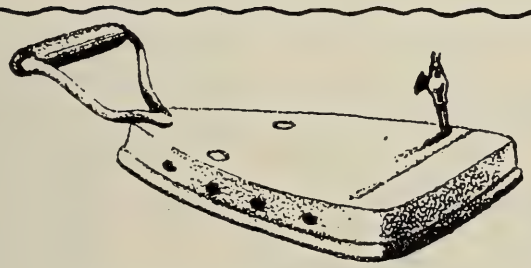
A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42
BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE
1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.
Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

T. O. METCALF CO.
LETTER PRESS *PRINTING* PHOTO OFFSET
BOSTON, MASS. 02210
51 MELCHER STREET *Telephone:* HANCOCK 6-5050

recaptures something of Shostakovitch's earlier skittery scherzo style, swift and playful. The soloist at first blends punctuating chords to running figures by variegated woodwinds in pairs. Presently the situation is reversed and the soloist takes the melodic line. Again the soloist resumes a punctuating function until the string sections make their first entrance. The combined orchestra builds a full sonority and a general brilliance. The ending is riotous.

The slow movement opens in the nature of a passacaglia, with a bass figure matched with rhythmic triplets by the horns. This figure is to be repeated mostly as an accompaniment to the soloist. His part is an eloquent lament. At last the orchestra falls away to a mere shadow as the solo part reaches its climax and plays an elaborate cadenza rivaling in its extreme length this composer's cello concerto. The finale as a "burlesque" continues the spirit of the scherzo. Fast runs are again punctuated by chords in a smiliar devil-may-care mood. The soloist is well-served, but always served. There is again a runaway ending.



IT'S THE REASON THAT LINENS LOOK SO BEAUTIFUL. IT'S THE SECRET THAT WE HAVE USED SINCE 1898. A HAND GAS IRON, UNSURPASSED FOR BEAUTIFUL IRONING. CALL US, WON'T YOU, FOR DELIVERY SERVICE.

WHAT IS IT?

IT'S THE REASON THAT THE MOST DISCRIMINATING FAMILIES IN BOSTON USE SUNSHINE SERVICE.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

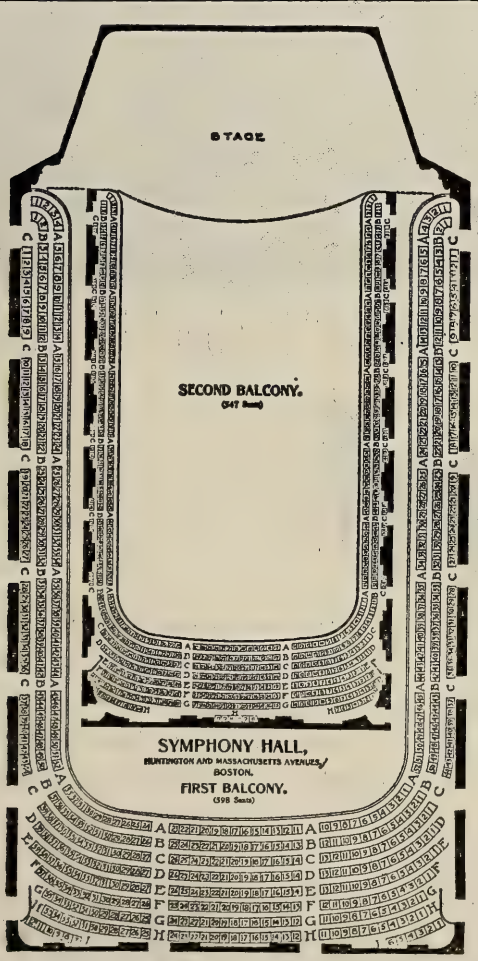
BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

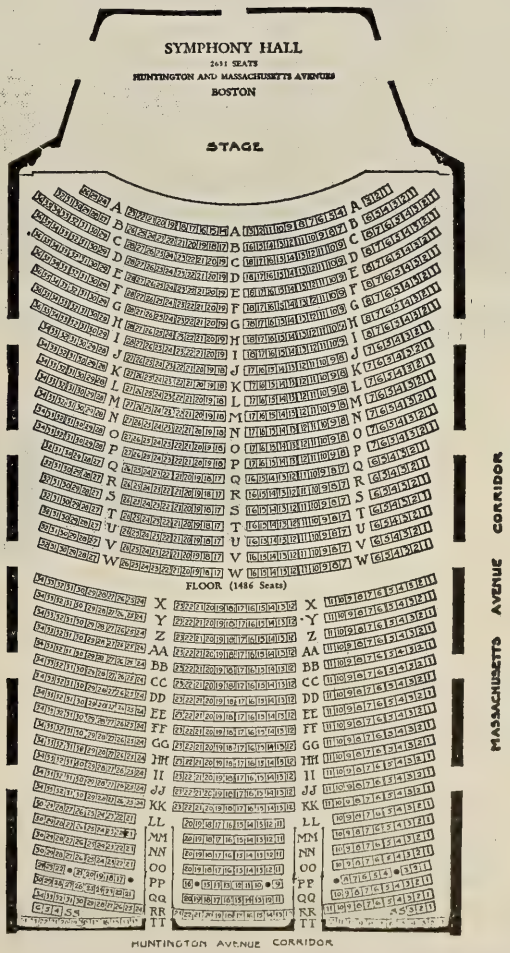
Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

Subscribers' Exhibition

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra will take place from December 8 through December 22.

Paintings should be delivered to Symphony Hall on Thursday, December 3 or Friday, December 4. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted by Friday, December 4.







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Tenth Program

(To follow a tour of Washington, New York, Brooklyn, November 30–December 5)

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

I. Vivace
II. Moderato assai
III. Allegro non troppo
IV. Maestoso
V. Vivace

STRAUSS . . . . . Awakening Scene from "The Egyptian Helen"
(First performance in Boston)

INTERMISSION

STRAUSS . . . . . Prelude and Waltz Sequence from "Der Rosenkavalier"

STRAUSS . . . . . Orchestral Interlude and Final Scene from "Salome"
(First performance at these concerts)

SOLOIST
LEONTYNE PRICE

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.



Recordings by the BOSTON SYMPHONY ORCHESTRA *under the direction of* ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 18, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 19, *at* 8:30 *o'clock*

MOZART ..... Symphony No. 33, in B-flat major, K. 319

I. Allegro assai
II Andante moderato
III. Menuetto
IV. Finale: Allegro assai

(First performance at these concerts)

LEWIS ..... "Designs for Orchestra"

(First performance at these concerts)

INTERMISSION

FINE ..... Toccata Concertante

BRAHMS ... Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN
Violin

JULES ESKIN
Cello

BALDWIN PIANO

RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.

DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE

PHILADELPHIA ORCHESTRA

Accepting Intermediate and Advanced Students • Coaching in Chamber Music

For information write
143 BEACONSFIELD ROAD, BROOKLINE

Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.

Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

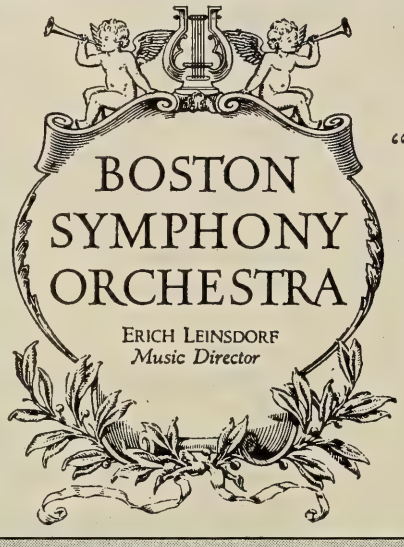
Librarians

Victor Alpert
William Shisler

Stage Manager

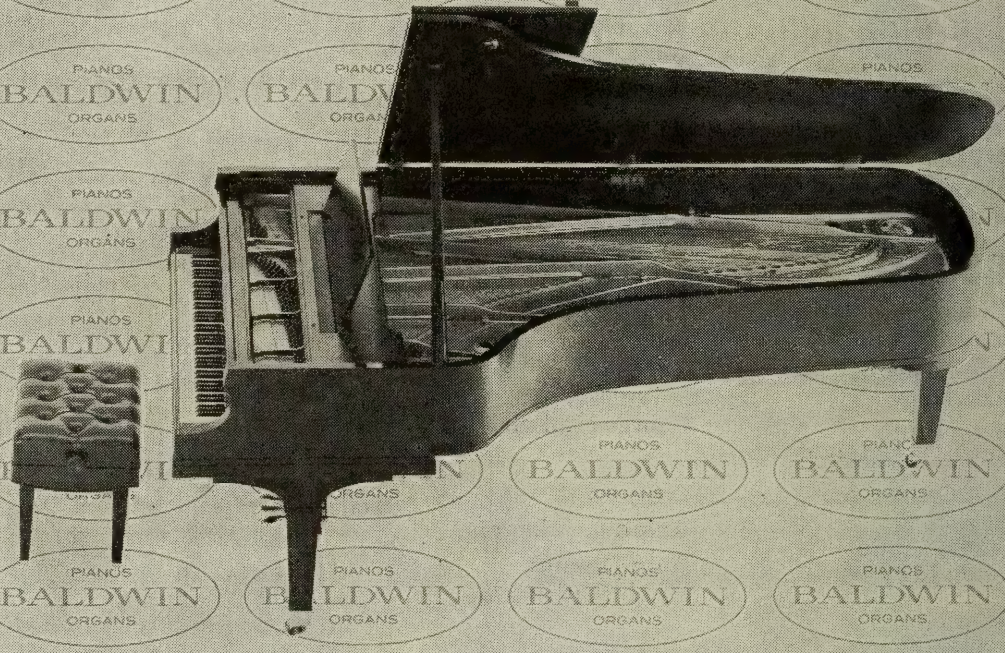
Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*



"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

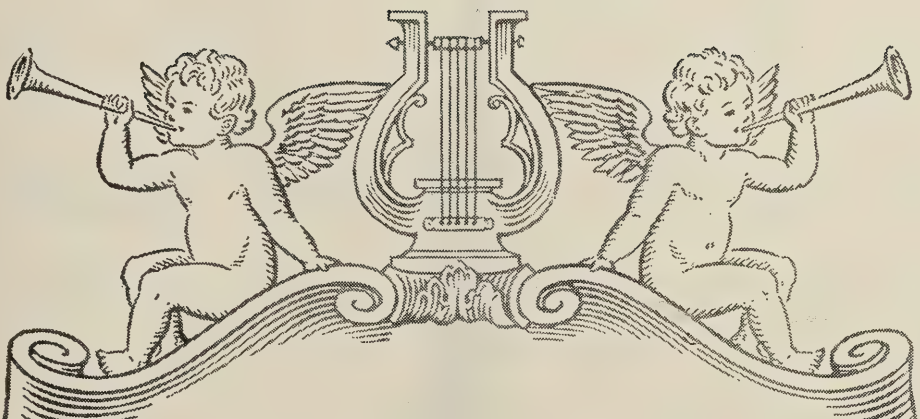
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

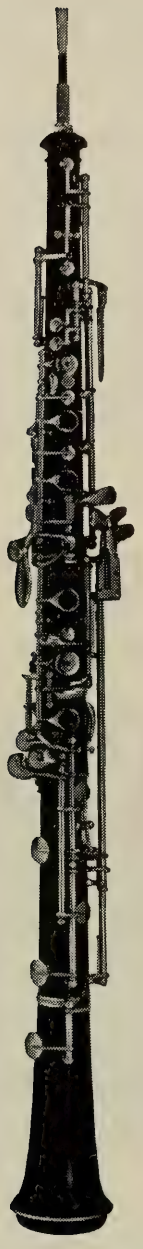


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 10 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

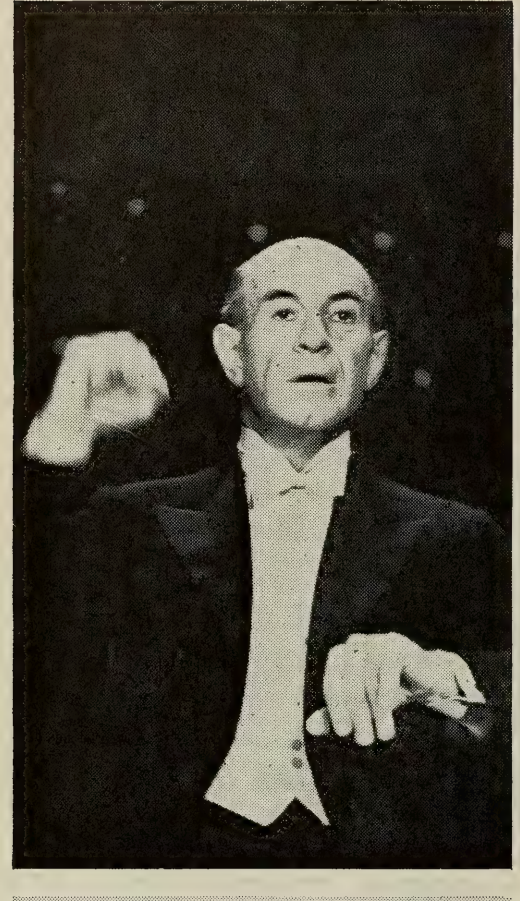
ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Erich Leinsdorf and the Boston Symphony Capture the Magic of

A Midsummer Night's Dream

From the Overture and Scherzo to the last notes of the Finale, Leinsdorf and the Boston Symphony perform Mendelssohn's score with grace, charm and imagination. Leinsdorf suffuses his reading with the shimmering glow of fancy, and the orchestra—with assisting soloists Arlene Saunders, Helen Vanni and narrator Inga Swenson—transports the listener on an airy excursion into Mendelssohn's enchanted world. Sheer magic in this exquisite *Dynagroove* album.



RCA VICTOR

The most trusted name in sound



CONTENTS

Program (for this week) . . . 585
Program (December 18–19) . . 635
Program (January 1–2) . . . 637

NOTES

Mozart (Symphony No. 33) . . 587
Lewis (Designs for Orchestra) . 604

ENTR'ACTES

Mozart and the Symphony
(*J. N. B.*) 592
The Role of the
Musical Director
(*By Erich Leinsdorf*) . . . 607

NOTES

Brahms (Symphony No. 2) . . 627

LEONTYNE PRICE, who was to be the soloist at this week's concerts, has been prevented by illness from singing with the Orchestra.

SUBSCRIBERS' EXHIBITION

Paintings by Subscribers and Friends of the Boston Symphony Orchestra are now on view in the Gallery.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, was sworn in by Justice Byron White as a Trustee of the John F. Kennedy Center for the Performing Arts in ceremonies in Washington on December 2. The oath-taking ceremony was a part of the activities culminating with the ground breaking for the new Center in Washington and the annual meeting of the Center's Board of Trustees.

Prior to being named a Trustee of the Kennedy Center, Mr. Leinsdorf had been appointed by President Kennedy as a member of the Advisory Committee on the National Cultural Center, subsequently renamed in memory of the late President. Mr. Leinsdorf will be the only conductor and only active performer on the new Board of Trustees of the Kennedy Center.

While in Washington Mr. Leinsdorf attended the first meeting of the new Board of Trustees for the Kennedy Center.



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.

The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

BOSTON SYMPHONY CHAMBER PLAYERS' PROGRAMS

The programs for the second and third appearances in Boston this season by the Boston Symphony Chamber Players are announced. With the announcement of these programs the Orchestra also made known that Claude Frank will join the newly formed Chamber Players as pianist. The Boston Symphony Chamber Players were heard in their Inaugural Concert on November 8 at Sanders Theatre. They will also give concerts at Sanders Theatre on February 7 and March 14.

The program of February 7 will begin with Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452, and will continue with Gunther Schuller's Music for Violin, Piano and Percussion (1957). This will be followed by the Woodwind Quintet (1948) of Elliott Carter, and the program will conclude with the Brahms Quartet for Piano and Strings, in C minor, Op. 60.

On March 14 the Chamber Players' program will open with two works by Mozart, the Quartet for Flute and Strings, K. 285 and the Sonata for Bassoon and Cello, K. 292. Irving Fine's Fantasia for String Trio will then be heard, followed by Walter Piston's Divertimento for Nine Instruments (1946). The program will close with Ludwig Spohr's Nonet, Op. 31.

Claude Frank has appeared several times in the past few years as soloist with the Boston Symphony Orchestra, in Boston, New York and Tanglewood. One of the last pupils of Artur Schnabel, he has been closely associated with Rudolf Serkin and the Marlboro Festival and School since 1953. He has also appeared throughout North America and Europe with orchestras, chamber ensembles, and as soloist on radio and television as well as in the concert hall.

Tickets for the Boston Symphony Chamber Players' second and third concerts in Sanders Theatre are available now at the Symphony Hall Box Office.

FIFTH SEASON OF SYMPHONY HALL ORGAN CONCERTS

The Boston Symphony Orchestra will present a series of Symphony Hall Organ Concerts for the fifth consecutive season beginning Sunday evening, January 10. Five concerts will be given, on Sunday evenings at 6 p.m., on the following dates: January 10, January 24, February 14, February 28, and March 28. The emphasis this season will be on the fine organists of Greater Boston. Four of the concerts will be given by Boston artists and the fifth will be given by the winner of the 1964 Organ Competition sponsored by the Boston Chapter of the American Guild of Organists. A new work by William Hibbard, a native of Newton, will receive its world premiere at the final program on March 28. Written for organ, trumpet, trombone and percussion, it was commissioned by the Boston Symphony in cooperation with Radio Station WCRB and with the Boston Chapter of the American Guild of Organists in recognition of the Chapter's 60th Anniversary.

E. Power Biggs will open the Fifth Season series on January 10. The recital of January 24 will be given by Allan Birney, winner of the 1964 Competition by the Boston Chapter of A.G.O., who is now in graduate study at Boston University. George Faxon, Organist and Choirmaster at Trinity Church in Copley Square, will give the concert of February 14. On February 28 the artist will be Donald Willing, Organist and Choir Director of the First Congregational Church of Wellesley. The final concert on March 28 will be given by John Ferris, University Organist and Choirmaster at Harvard University. Members of the Boston Symphony will assist at the concerts by Messrs. Faxon and Ferris.

Really darlings . . . I know it's low, low priced for what is obviously the highest quality . . . and even those, er . . . Top Value Stamps with it all . . . but, what do I do with it?

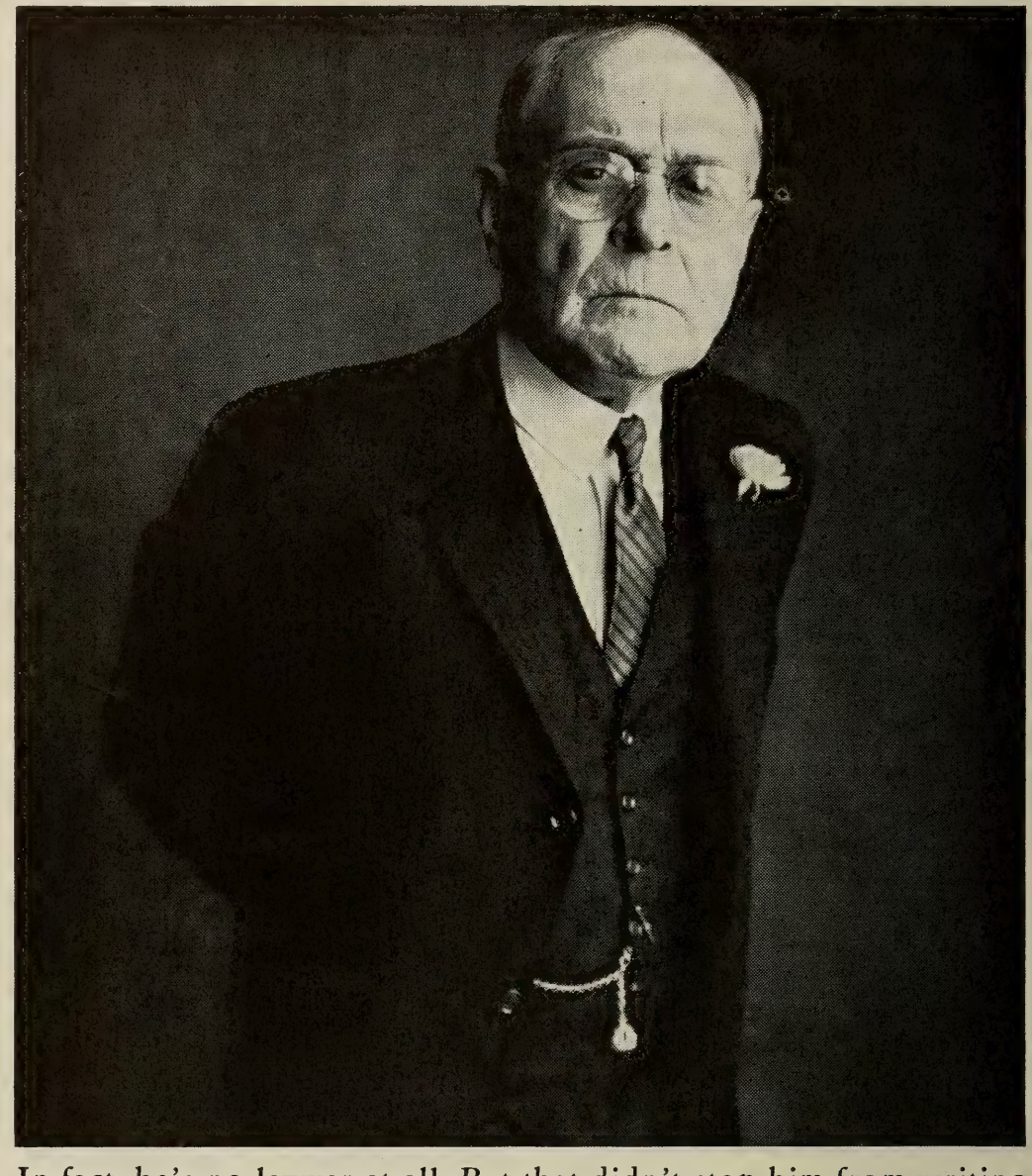


Satisfy your fondest compulsions — economically at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

This man is a dreadful lawyer



In fact, he's no lawyer at all. But that didn't stop him from writing his own Will. (Why not save the legal fees? thought he.)

The cost will be enormous.

For example, when he dies, his estate will dwindle under taxes that a well-drawn Will can avoid.

Worse — a good part of what's left after taxes, claims and settlement costs may well end up in the wrong hands.

It's so easy to have your Will drawn by a lawyer . . . and so expensive, so wasteful, so downright unfair to your heirs *not* to!

See your lawyer about your Will. Keep it up to date. Maybe there will be a place for us in the picture, as executor or trustee.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Tenth Program

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

MOZART . . . . . Symphony No. 33, in B-flat major, K. 319

I. Allegro assai
II. Andante moderato
III. Menuetto
IV. Finale: Allegro assai

(First performance at these concerts)

LEWIS . . . . . "Designs for Orchestra"

I. Passacaglia — Adagio
II. Allegro

(First performance in Boston)

INTERMISSION

BRAHMS . . . . . Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

BALDWIN PIANO RCA VICTOR RECORDS


R.H. Stearns
holiday
fashions
for young
fashionables
from the Longwood Shop
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SYMPHONY IN B-FLAT MAJOR, No. 33, K. 319

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Symphony was composed in Salzburg in July, 1779. The only performances by this Orchestra were at Tanglewood on July 23, 1950 and August 12, 1954.

The Symphony is scored for oboes, bassoons and horns in pairs, and string orchestra. The cellos and basses have one part.

Mozart wrote the Minuet at a later date for a performance in Vienna.

IN THE new year of 1779, Mozart returned from his job-questing travels in Mannheim, Paris and Munich to Salzburg, and remained there for just two years. They were his last in his native town under the employ of his Archbishop. When he visited Munich again in January, 1781, for the production of his new Opera *Idomeneo,* he had left Salzburg behind. He went on to Vienna and made this his permanent home.

Those two years in Salzburg therefore were a turning point in his life. They were reluctant years, for he would rather have gone almost anywhere else if he had had the choice. He was ready for greater achievement, but was delayed in the fulfillment. Exciting orchestral

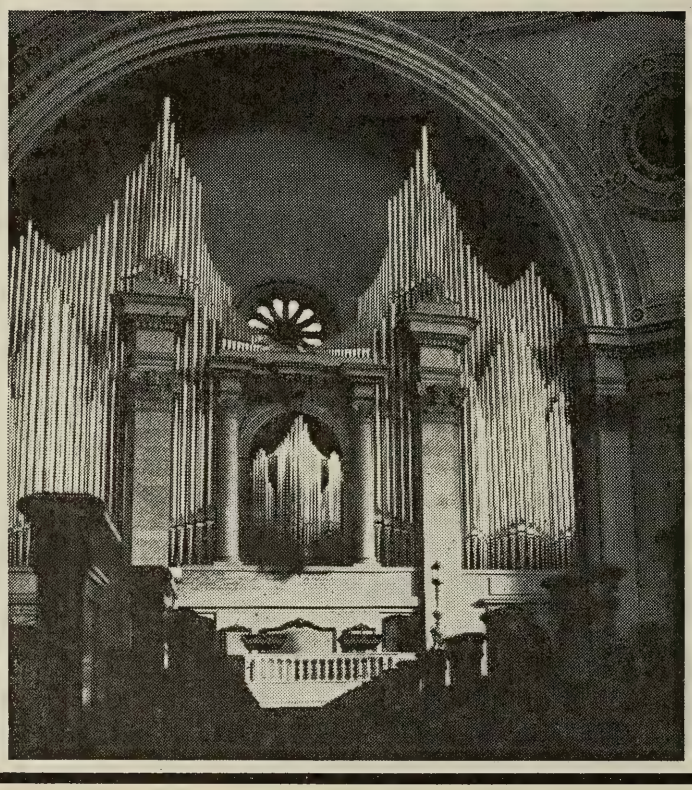
Holidays can be Fun
if
your gifts are unusual
your clothes are right
let us help you choose them
at
Hurwitch Bros.
TWENTY NEWBURY STREET

possibilities had been revealed to him in Munich and Paris, possibilities he could not realize in provincial Salzburg. He needed a larger artistic horizon. His disgust with the Salzburg *Kapelle* did not stop him from composing much in these two years, including the Symphony here performed and the Symphony in C major (K. 338), written a year later. Other works still singled out for performance and relished were the *Symphonie Concertante* for Violin and Viola, the Concerto for Two Pianos, the *"Post-horn"* Serenade (the last but not least of his entertainment music written for Salzburg). There was the music for the chapel in the line of duty, and of course *Idomeneo.*

This Symphony, like its successor in C major, shows that he had learned much about orchestral possibilities in Mannheim; it also shows that he knew the limitations of the home *Kapelle* and composed with those limitations in mind. This Symphony and the Symphony in C major, composed in 1780, are scored for the Salzburg forces and were the last in Salzburg. He would write only five more (not counting the *"Haffner"* Symphony which was derived from a Serenade), and these

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient. COmmonwealth 6-1492



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



Christmas is
for dreams of prettiness

And to make your dreams lovely, a luxury coat of rayon velvet, faced with satin, over a fragile, ruffly, two-tone double nylon tricot shift. Ruby red and hot pink or royal and light blue in Small, Medium, or Large. The coat $20, the gown $11. Lingerie, Second Floor, Filené's, Boston

Filené's

are in his fullest symphonic maturity: one for Linz, one for Prague, and the great final three, not by any commissions from half hearted Vienna, but for his personal satisfaction.

The Symphony in B-flat, K. 319, takes on a light and merry course in the buffo style with an elegance of grace notes, the full orchestra sparkling through the first and last movements. Only in the andante does the composer rely mostly on his strings, giving the first violins the constant burden of melody and retreating into quieter sentiment. The first movement introduces the four-note sequence (do - re - fa - mi) which opens the finale of the "Jupiter" Symphony, and which he had used before. In his last Symphony it is a convenient fugal spine — here it is simply the cadence of a theme in the development.

Chardas

AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails

1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596

Evenings from 5:00
American Express
Carte Blanche

"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

S. S. PIERCE

offers a wonderful variety of

Christmas Gifts

Our gift assortments contain the best food in the world from all over the world. Prices are from under $3 and up to $75. There are hundreds of gift selections, including:

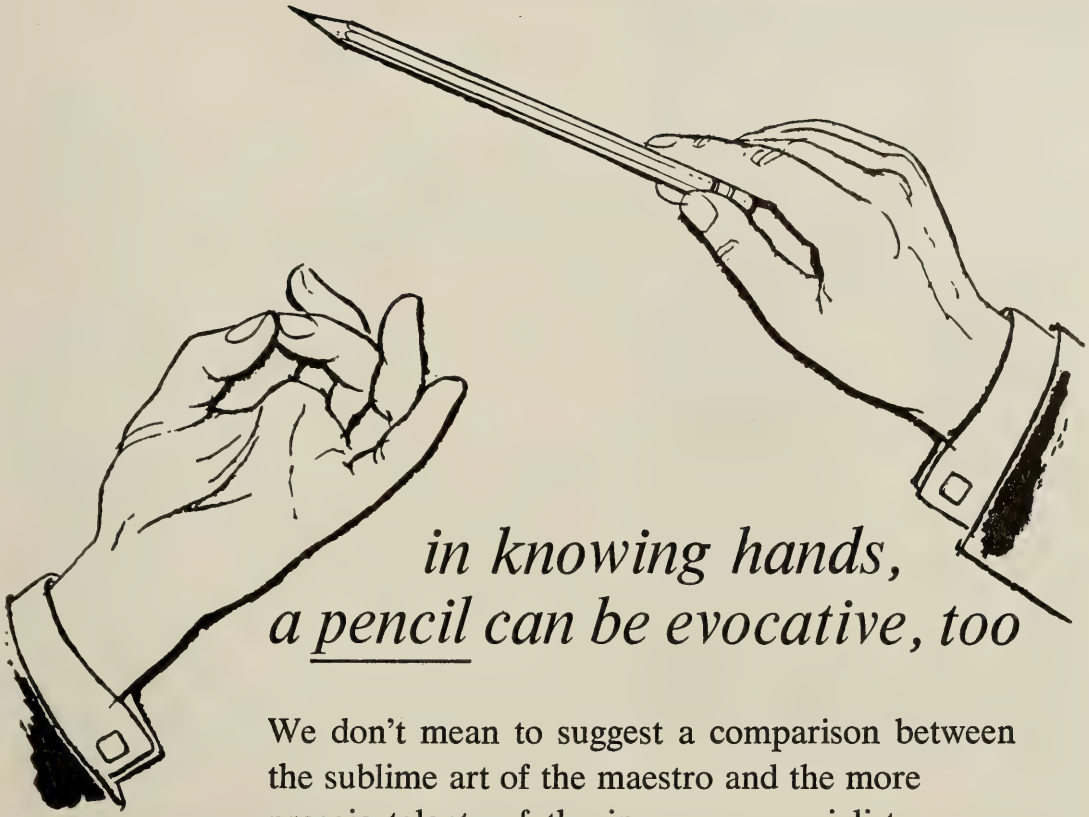
GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • CHEESE TRAYS • CANDIES • CIGARS
PERFUMES • TOILETRIES • WINES★ • LIQUORS★

S. S. PIERCE

Open Evenings Until Christmas

BOSTON: 144 TREMONT ST.★ • 478 BOYLSTON ST. • 133 BROOKLINE AVE.★
BELMONT • BROOKLINE★ • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD

GIFT SHOPS: 10 School Street, Boston and
in Pray's, South Shore Plaza



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

ENTR'ACTE

MOZART AND THE SYMPHONY

Because Mozart wrote his first symphony at the age of eight and his last three (including the G minor) in 1788, three years before his death, and because he wrote thirty-eight accredited symphonies* at fairly well-spaced intervals through his life, they are an especially illuminating record of his growth as an artist. At the same time they demonstrate the development of the symphony as such, from an insignificant to an all-dominating orchestral form. In this development, he may have been spurred by Haydn's Paris symphonies of the 1780's. Mozart grew with the form and the form grew with him from small beginnings to prodigious ends. Except for the string quartets and the piano concertos, both of which forms he developed mostly through his later, his Vienna years, there has hardly been such a notable instance of gradual musical evolution before or since.

The extent of Mozart's progress upon this road is strikingly seen by a direct comparison of the First Symphony and the famous last three. The great G minor Symphony, when set beside the First, is hardly

* The final ("Jupiter") Symphony attained the number, 41, because Nos. 2 and 3 had been copies he had made for study; No. 37 was discovered to be by his friend Michael Haydn. The introduction only was Mozart's.

THE PIANO AT MOST CONCERTS IS A STEINWAY

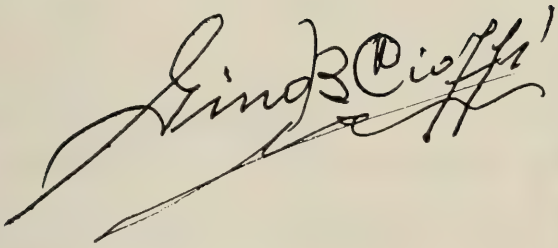


The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

● IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

● M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD





Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

This salute to a member of the Boston Symphony is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
135 DEVONSHIRE STREET
MEMBER F.D.I.C.

recognizable as by the same composer, even allowing for the growth from a child to a man. The greater length of the late Symphony, which means principally that it was more fully developed, is but one of many fundamental differences. The opening theme of the First, like those that immediately followed, bespeaks at once a different function. It is brief and four-square, a distinct entity, quite separable from the context, useful but of limited workability. The theme which opens the G minor Symphony on this program is quite another story. It becomes a close part of the texture of the whole first movement, subtle, fluent, self-renewing and self-multiplying, a new precedent and a hint for the Beethoven who was to compose a Fifth Symphony in C minor with just this sort of integral opening theme.

The small boy who addressed a London audience with his First Symphony had simply to catch their attention with a bright, proclamatory theme, and proceed to hold them with his wit. The G minor Symphony needed no such device. Let us suppose that the mature artist was none too concerned with his audience (when he composed this one he had not even a prospective audience to bother about), but poured out, even from the first bar, music in a mood of magical elevation, a mood of personal, almost reckless G minor violence which would hardly have met the expectations of a Viennese audience of 1788. (When this Sym-

12TH ANNUAL CHRISTMAS SPECIAL



BOOK CLEARING HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

JOAN SUTHERLAND—
ART OF BEL CANTO

Two-record set of Unusual Arias sung in the style of the "Golden Age of the Prima Donna."

Every year BCH has offered an outstanding recording at a very attractive price. This year we think we have selected one that will delight everyone on your gift list—you might even give one to *yourself!*

The Price for this
Two-Record Set
a low, low
$5.88 mono
$6.88 stereo

Mail and phone orders
accepted through
December 21st

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

phony was performed after his death, it puzzled and displeased conventional critics.)

It would certainly have bewildered, and even more displeased a London audience of 1764, if Mozart or anyone else at the time had been able to turn out anything remotely similar. What was then called a "symphony" was a short piece in three parts, often connected, the whole lightly regarded as useful for momentary diversion. The models which fell to the boy Mozart to copy were simply overtures, and usually bore that title. The word *sinfonia* gave them no special dignity, for the *sinfonia* was nothing else than the overture to an Italian *opera buffa*. Mozart used four of his so-called symphonies as overtures to his early stage works. An "overture" became the customary opening for a concert, serving to introduce more important matters to come — concertos, arias and the like. It set the mood for a social function, exuding ceremony and light, gentlemanly grace. Anything so serious as an adagio with genuine feeling or so complex as real development or fugato would have been looked upon as worse than bad taste — actually a bore.

Mozart and Haydn were the true leaders in bringing the symphony to the point where, by 1788, it was at the very center of concert impor-

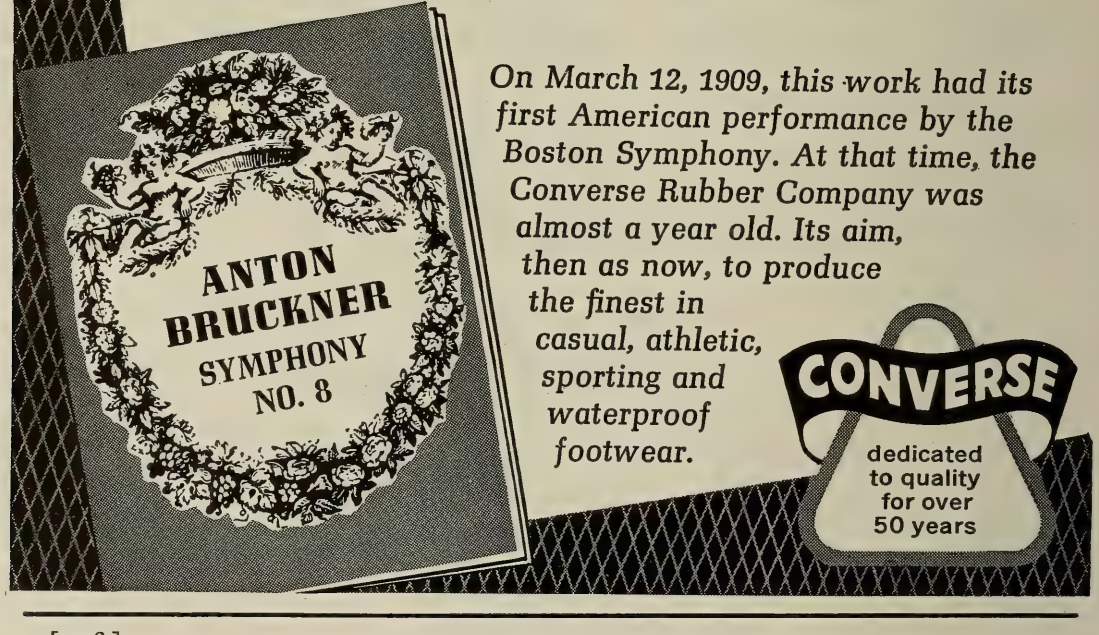
BOCA GRANDE PALM BEACH

Tat Saunders inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

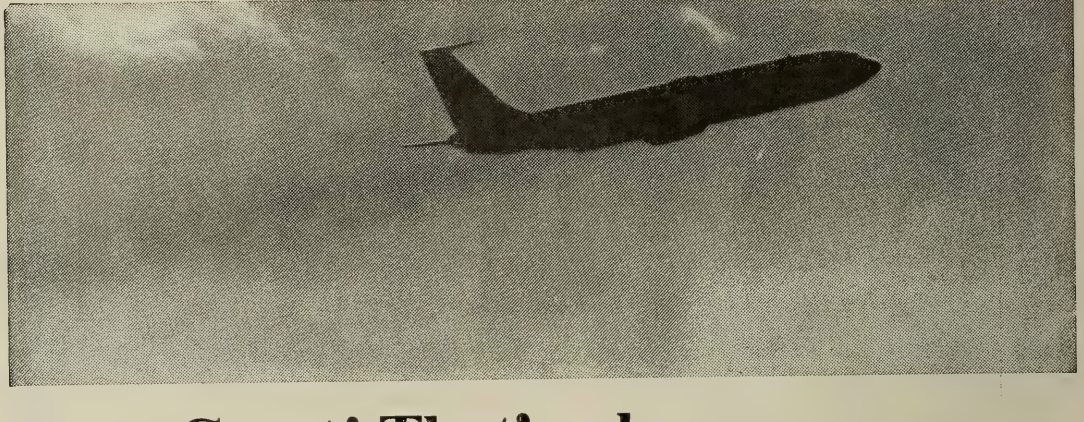
tance, three times the length of the early "overture," and many times its measure in subtlety and emotional range. Mozart's last three were the crown of orchestral development in their century. Mozart would have credited Haydn as his colleague in the symphonic pursuit with a large part of this development, and Haydn would have freely and warmly admitted his indebtedness to Mozart – that is, if either of them had been asked. Both are to be credited with overcoming a considerable audience impermeability by the sheer persuasion of their abundant genius.

There is a striking difference, however, in the progress of each composer in the symphonic cause. The bulk and chronology of the symphonies of each shows vividly how Haydn was favored by circumstance. The total count is not the true measure – Haydn wrote over twice as

L'Escargot

EXQUISITE FRENCH CUISINE
at the
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) Tel. 536-2630

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The CONCERTO FOR ORCHESTRA,
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today.
So much information must be gathered and evaluated.
That is why so many Bostonians enlist the reassuring
support of State Street Bank's staff of investment specialists.
We work closely with investors to further a
wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

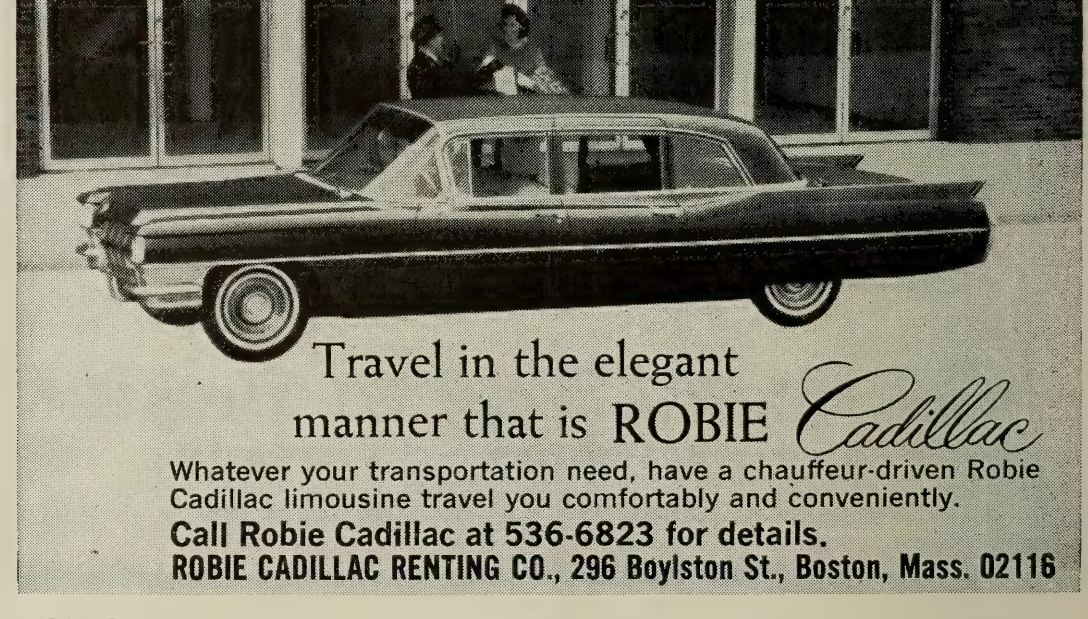
many because he had many more years at his disposal and more occasions for which to provide them. Haydn spent the greater part of his long life, and Mozart the greater part of his short life, furnishing convenient "overtures" to fill in at concert performances. Thus they each wrote the bulk of their symphonies. Only in the 1780's did each come to the point of enlarging, broadening, intensifying the symphony into the primary orchestral form. Haydn wrote his beautiful symphonies for Paris and made his fame with them in those years. He later added his magnificent twelve for London, but by then Mozart was out of the running. He had died before the first of them was written.

Mozart was far less fortunate than Haydn, for in Vienna there was little or no demand for symphonies for him in the new and larger sense. Through the ten Vienna years that public was simply not interested, and did not require as many as one. A Salzburg symphony that happened to be on hand would do. He wrote the last great five for other uses. A bid came from Linz and one from Prague, and later he was moved to compose his final three without any bid at all. With what a brace of symphonies he might have matched Haydn's dozen if he had lived a little longer! Mozart had occasion to compose only eight symphonies, beginning with No. 33 in B-flat major, of 1779, which can be considered as in the full maturity of the form, and comparable in that

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

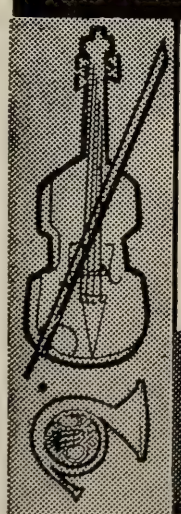
sense to Haydn's last twenty. With Mozart the point of maturity in his symphonies came far later than it had in his piano concertos for the simple reason that his audiences, even his Vienna audiences, gave their real attention only to piano concertos in full regalia. Vienna, then, is to be thanked for the profusion of great concertos and blamed for the paucity of great symphonies.

This does not mean that the earlier symphonies are lacking in interest, musical significance, many surpassing beauties. Mozart turned them out with fair regularity through all of his traveling years, when he never entered a city or visited a court without at least one in readiness for a concert. Mozart knew what was expected of him and provided accordingly. He was not the kind to reform audiences or chafe at their obtuseness. It was not because he was more at home with the piano that his concertos matured much earlier than his symphonies. It was because his patrons looked upon him expectantly as a phenomenal pianist, and as a composer only incidentally. The players he was given to deal with were limited in number and organized mostly for purposes of accompaniment. Not until Mannheim did he encounter an orchestra of independent importance. The stimulation of listening in Mannheim added to the stimulation of Haydn and the stimulation of a first-rate orchestra to work with resulted in the "Paris" Symphony



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

Our Excellent Dividend is Sweet Music for Savers!



EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
4 1/4 % ANNUAL RATE
QUARTERLY
DIVIDENDS COMPOUNDED 4 TIMES A YEAR
SAVE BY MAIL Postage Paid Both Ways
HOME OWNERS FEDERAL SAVINGS
and Loan Association—21 Milk St., Boston HU 2-0630

of 1778, not the most deeply felt he had composed, but his most deft product of craftsmanship by that time.

The symphonies until then are anything but negligible. They are a barometer of Mozart's musical growth. Even in the earliest, the formula of gallantry is often transformed into natural boyish exuberance. There are fresh thoughts in each; some abound with fascinating forerunners of the Mozart to come. Increasingly, he applies sleight-of-hand in the way of modulations, sudden fancies, dramatic incursions. Mozart was incapable of dry formality. In their course, the symphonies attain smoothness, amplitude, variety. They sometimes forget ceremony and become personal in mood, as when he plunged into the minor. He could provide easy charm in an allegretto, pretty sentiment in an andantino, according to formula, but he could also unexpectedly reveal his heart.

J. N. B.



CHOOSE EXCLUSIVE CHRISTMAS GIFTS
designed and made especially for
THE HANDWORK SHOP
Women's Educational and Industrial Union
264 Boylston Street, Boston (opposite the Public Garden)
where your purchases help support practical services to women

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting
Chairman Ladies Committee, Mrs. Charles E. Cotting

1935: Bing Crosby. New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

DESIGNS FOR ORCHESTRA

By ROBERT HALL LEWIS

Born in Portland, Oregon, April 22, 1926

Mr. Lewis composed his *Designs for Orchestra* in Baltimore during the summer and fall of 1963. The work received its first performance by the Baltimore Symphony Orchestra under the direction of Peter Herman Adler on January 7 of this year.

The instrumentation: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, suspended cymbals, tam-tam, gong, tambourine, glockenspiel, xylophone, vibraphone, harp and strings.

ROBERT HALL LEWIS is a graduate of the Eastman School of the University of Rochester (Ph.D.). He also holds diplomas from the Paris Conservatory in conducting, and from the Vienna Academy of Music in theory and composition. His principal teachers of composition have been Bernard Rogers, Nadia Boulanger, and Hans Erich Apostel. His distinctions include a Kosciuszko Foundation award in composition in 1951, a two-year Fulbright Scholarship in 1955, the graduation prize in composition from the Vienna Academy of Music in 1957, and the LADO prize in 1961. He has also lectured on contemporary American music for the U.S.I.A. in Austria. His compositions include works for various chamber combinations, as well as for orchestra, some of which have been performed in this country and in Europe. He is presently teaching theory and composition at Goucher College in Baltimore.

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

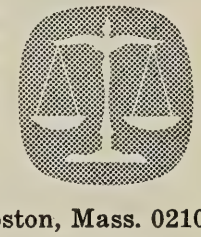
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____



our *Boutique* **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for **the home!** Wonderful spot **to do all your gift shopping.**

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

Although *Designs for Orchestra* employs an atonal idiom and represents the more advanced trends in twentieth-century music, it is based largely on traditional forms and procedures adapted to the demands of the composer's own mode of expression. The work consists of two movements of contrasting character. The first movement is a Passacaglia, or continuous variations, in which a broad lyrical theme played by violas and cellos serves as a basis for eight variations. Unusual textural diversity may be noted in these variations, which increase in length until a climax is reached at the end of variation four. The remaining four variations gradually decrease in length, revealing certain characteristics not unlike those of chamber music.

A section in which solo French horn and English horn play recitative-like passages constitutes a transition to the more rapid second movement. The sharply-profiled first subject is announced by the violins; various instrumental combinations contribute to the elaboration of this material, leading to a second subject in the woodwinds. Both themes are given further treatment in the development and recapitulation; compositional devices such as canon, inversion, fragmentation, and rhythmic transformation are employed. A coda in which brass instruments and timpani become prominent concludes the work.

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO.
116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100



THE ROLE OF THE MUSICAL DIRECTOR

By ERICH LEINSDORF

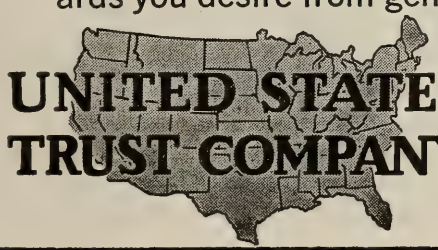
In November, 1959, Erich Leinsdorf, then the musical consultant of the Metropolitan Opera Company, contributed an article to "The Atlantic," based on his experience as conductor of orchestras and operas. His present position lends a renewed interest to this article from which extracts are here reprinted.

WHAT are some of the tasks of the serious conductor in his present, highly esteemed role?

Before starting rehearsals of an opera or a symphony, I spend many lonely hours with the orchestra parts, marking them carefully as to phrasing and length of notes. This may seem odd, considering that the printed musical text should be explicit in those matters, yet the farther back we go into past centuries and decades, the less specific do the scores seem. It is here that interpretation begins. Almost any phrase in a classical composition is open to several ways of execution. If I want to have it played in the manner which I deem right, I must be sure that the parts of the orchestra players are marked clearly and unequivocally. The type of bowing on the violin which should be used

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

for a detached passage is often a subject of varying ideas. The length of certain notes, whether they should be held through their full value or somewhat shortened, is frequently a disputable item. Many fine musicians differ on how to execute a shake — when to start with the principal note and when with the auxiliary note. The question of grace notes is endless in its possibilities for disagreement.

Of course, every serious musician believes he knows all the answers. After one knows all the answers, there is left only the good taste of the individual, which decides in favor of one or the other manner of performance. You can be sure that the contemporaries of Bach and of Mozart had no qualms about the bowing, the length of notes, or the shakes. The style was a matter of course and not at all a subject for debate or for important differences of opinion.

Our contemporary musicians simply cannot be trained to be perfectly at home in three centuries spanning many different styles and countries. The technical demands today are so high that only the



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

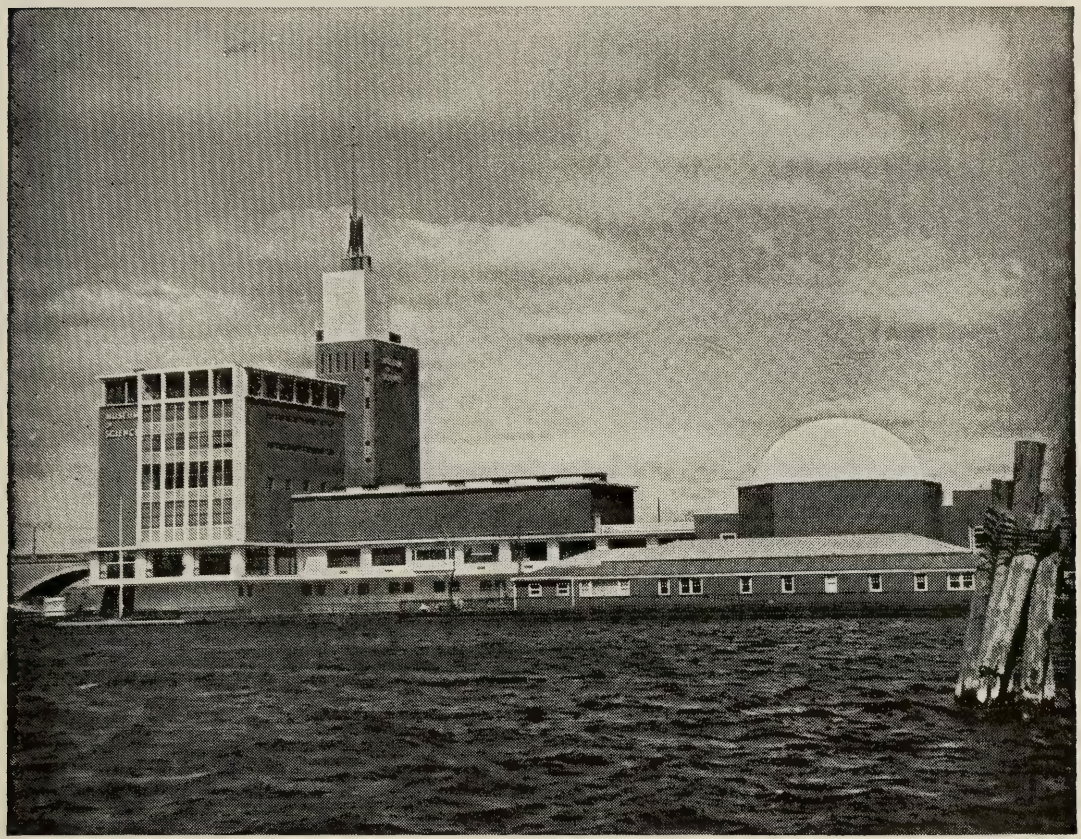
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

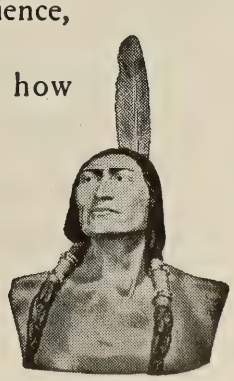


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

exceptionally endowed musician will be able to acquire a deeper understanding of different periods and their stylistic demands. Here is one of the important, though little understood, functions of the conductor: to educate the players toward a better understanding and a deeper penetration of our repertory.

Most symphony conductors who travel to various orchestras carry with them their own full orchestrations — a set of parts representing their ideas in minute detail.

In opera, the orchestra is only one factor. Singers must be prepared. The chorus must memorize and study its part. The pianist who plays for the ballet must be informed of the tempi which the conductor has decided upon for the ballet numbers. In the kaleidoscopic machinery of opera, the dancers are the most difficult to satisfy. Think what an enormous difference a slightly faster speed of the music can make to a complicated pirouette or to a monstrously high jump into the air! Aware of most conductors' gross inability to feel with their feet, the Paris Opera has a special ballet conductor who takes the place of the evening's regular maestro as soon as the *danse divertissement* is about to start.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*

A man you can depend on!

YOUR Independent Insurance AGENT "SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET BOSTON MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

BOSTON OPERA GROUP

SARAH CALDWELL, *Artistic Director*

ANNOUNCES ITS 1965 SEASON



Joan
SUTHERLAND



Boris
CHRISTOFF



Marilyn
HORNE



Joseph
ROULEAU



Beverly
SILLS

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIERE SERIES: Jan. 11; Feb. 5, 19; Mar. 10, 24

ENCORE SERIES: Jan. 13; Feb. 7, 21; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

In opera, there is little awareness of exactly what the conductor does. I have found to my amazement that many music critics consider the conductor responsible only for the orchestra. This is totally wrong, though I regret to say that some conductors do leave the preparation of the singers in other hands and start coordinating them with the instruments only in the final orchestra rehearsals. This can never lead to a truly integrated performance. The singers are coached by assistant conductors, especially in new works or with singers new to their roles. All memorizing is aided and accompanied by auxiliaries and assistant conductors, and yet the principal conductor (at least the one who takes his leadership seriously) should never relinquish control over the preparation of the singers. The main criterion of a first-rate operatic performance is mutual understanding between the leading singers of the cast and the conductor.

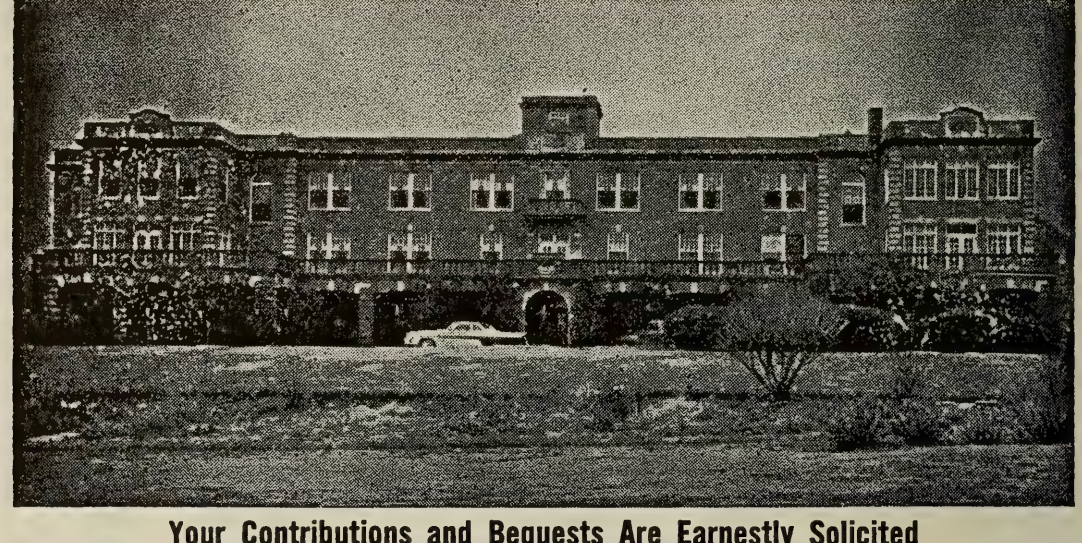
In the symphonic field, there is a parallel relationship between the soloist who performs a concerto and the conductor. Too often, the general practice is for the soloist to arrive at the very last moment, if possible the morning of the day of the first performance. He comes to the last regular orchestra rehearsal, and the conductor tries valiantly to guess exactly what the soloist will do in matters of tempo and phrasing. A concerto is like a duet of two fully equal partners, the solo

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

instrument and the orchestra. The concertos of Beethoven, Brahms, and Bartók — and many others — were written to be performed in a spirit of unanimity between the soloist and the conductor, and such unanimity cannot be accomplished in one quick rehearsal on the morning of the concert. The adjustment which mature musicians, who have their own opinions and interpretive ideas, must make cannot be achieved in a few hours.

In this quest for unanimity, a good many explosions occur in the world of music, and while some of them lead journalists to write flamboyantly of vanity and malice, of intrigue and cabal, the basic cause is often artistic incompatibility. I can recall several cases of such incompatibility, some of which I witnessed and in some of which I was one of the incompatibles myself. How do such crises arise? There are different approaches to all musical masterpieces, no matter how often we may be told that there is only one right way. As an artist gets older and more set in his ways, he is not only reluctant but often unable to change. To be quite frank, I myself was better at accompanying soloists fifteen or twenty years ago than I am today. The reasons are simple enough. As we develop our own ideas more strongly, it becomes a rather loathsome task to conduct a passage or movement in a tempo which is different from the one which we consider the right one. There are soloists, virtuosi, and singers whom I genuinely admire when I am a listener but with whom I am in sufficient musical disagreement to make collaboration a chore rather than a pleasure.

In music, the leader — and that is precisely what the conductor is — finds himself in control of very highly skilled people whose excellence in their special fields must always be respected. Yet rehearsals involve so much criticizing and suggesting, prodding and coaxing by the conductor that they can easily become wrangles. It is here that sensitivity, tact, and authority come into play.



In the summer of 1958, I worked with two different orchestras, one in Holland and one in Italy, on very taxing assignments. I found at once that neither of these orchestras was quite prepared for the highest level of excellence. In Holland, I had to ask for administrative help to overcome practices which were against the interests of our work. The orchestra was accustomed to having two sets of wind players alternate, so that nobody would be overworked. But with the number of rehearsals at hand, I considered it impossible to prepare a highly complex opera by Stravinsky as it should be prepared, and I had to insist that this old custom be abandoned.

In Italy, I had to alter some cherished easy-going ways for the sake of top results on records. I had to get people who were absolutely unsettled by a prolonged heat wave to give more than their best, and it was not easy. I am quite sure that many a disgruntled player later sat at home and, over his Dutch gin or his Chianti, told his family, "That conductor, what a bastard, but we did some excellent work."

How different all this is from the baton-wielding, lion-maned individual as he appears to popular fantasy. Even some of our music patrons are not fully aware of the tremendous preparatory work which is part of a conductor's activities. I have often been asked by some well-meaning greenroom visitor if I had arrived just prior to the concert!

A Seasonal Gift Suggestion

SYMPHONY HALL ORGAN CONCERTS

FIFTH SEASON, 1965

presented by the

BOSTON SYMPHONY ORCHESTRA

E. POWER BIGGS — Jan. 10 GEORGE FAXON — Feb. 14

ALLAN BIRNEY — Jan. 24 DONALD WILLING — Feb. 28

JOHN FERRIS* — Mar. 28

* Assisted by members of the Boston Symphony Orchestra

Sundays at Six • All Seats Unreserved

Series of Five Concerts: $6 — Single Concert $1.50

Series Tickets Now — Symphony Hall Box Office, CO 6-1492

Please make checks payable to Boston Symphony Orchestra and enclose self-addressed stamped envelope

To give just a rule-of-thumb ratio, it is comfortable to have for rehearsal six times the playing time of the music to be performed. As our standard program length in the United States is about eighty minutes, four hundred and eighty minutes, or eight hours, is a comfortable period for preparation. This is divided into either three three-hour rehearsals or four two-and-a-half-hour rehearsals, including rest periods. How much time the program needs depends on the selections, quality of orchestra, and the conductor. A program of novelties or fairly unknown music must be rehearsed more than the standard concert repertory.

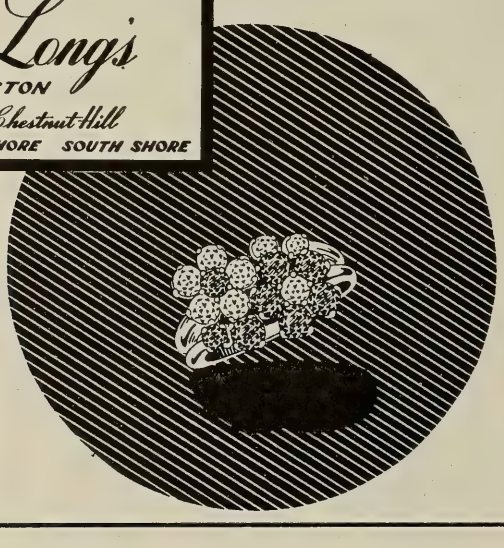
I have found that great orchestras, such as the Philadelphia and the Amsterdam Concertgebouw, play the well-known classical symphonies better if the rehearsal merely establishes the particular wishes of the conductor. These extraordinary orchestras have not only played together for a long time, they also know intimately a great deal of the repertory, and when a conductor who visits with them brings his own orchestra material, he need do no more than point up a few of his special wishes and he will be greatly rewarded. They are unanimous in attack, release, intonation, and phrasing. They do not have to be

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore

educated. One can and should treat them as very high-class instruments. But when a conductor works with a lesser band where several musicians change every season, where not even a concerted attack can be taken for granted, where the concertmaster fights with the first oboe player about the exact pitch of the "A" by which they tune, then the conductor must be prepared to embark upon the task of teaching the basic facts of music to those fellows who are pretending to be an orchestra.

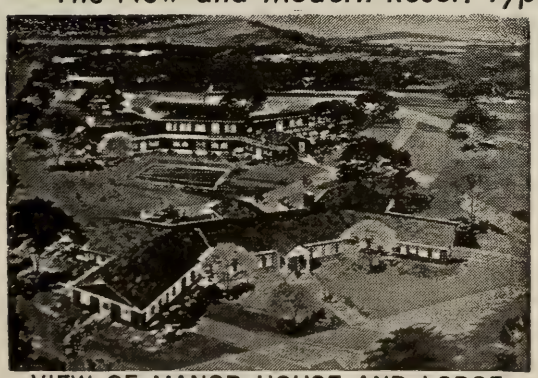
The preparation of a conductor must be encyclopedic — not only in music but in related fields. He should be well versed in literature and pictorial arts. He does not have to play all the instruments, but must have a thorough knowledge of what each instrument can do. Orchestra musicians are quick to spot chinks in the conductor's armor, and while they may not always have the proper reverence for the stature of a conductor, they are accurate judges of musical competence and knowledge. If a conductor asks for a certain effect or a specific mode of execution and if by some misfortune he is told by the player that what

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIOTHERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

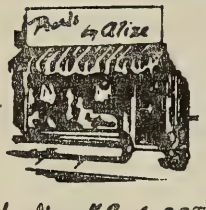
Tel. 877-3300
Toll Free — Boston Area 235-6338

he asks for is impossible, he has received the equivalent of a no-confidence vote from the entire orchestra.

A flowery conductor once admonished a player to "give to a phrase more moral strength." What can a player do with such a suggestion? Most of the time the passage is meaningless for him until he plays with the orchestra in a rehearsal. If, however, important passages in the player's part are blocked out beforehand by the conductor and if, in running through the work, the conductor will specifically ask him to play with more articulation, to avoid breathing in this spot and to lengthen an end note there, the part in question may well emerge with that "moral strength."

What and how much to say in preparing a work – that depends. An ideal orchestra rehearsal includes little or no talk by the conductor. Parts well marked in advance, plus a clear conducting technique, should suffice – except, of course, for correction of inevitable errors.

There are several funny stories about the discovery of mistakes in orchestra parts by alert conductors. This is always a credit to a new man and gets him off to a good start with the players. An ambitious maestro once decided to impress a new orchestra with his fine ear, and he spent some time sprinkling a few well-chosen wrong notes in various



Tel. No. KE 6-3375

Pearls by Alixe

225 Berkeley St., Boston

BIJOUTERIE

• Selective Jewelry • Alert Service
• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*

CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

MALBENS

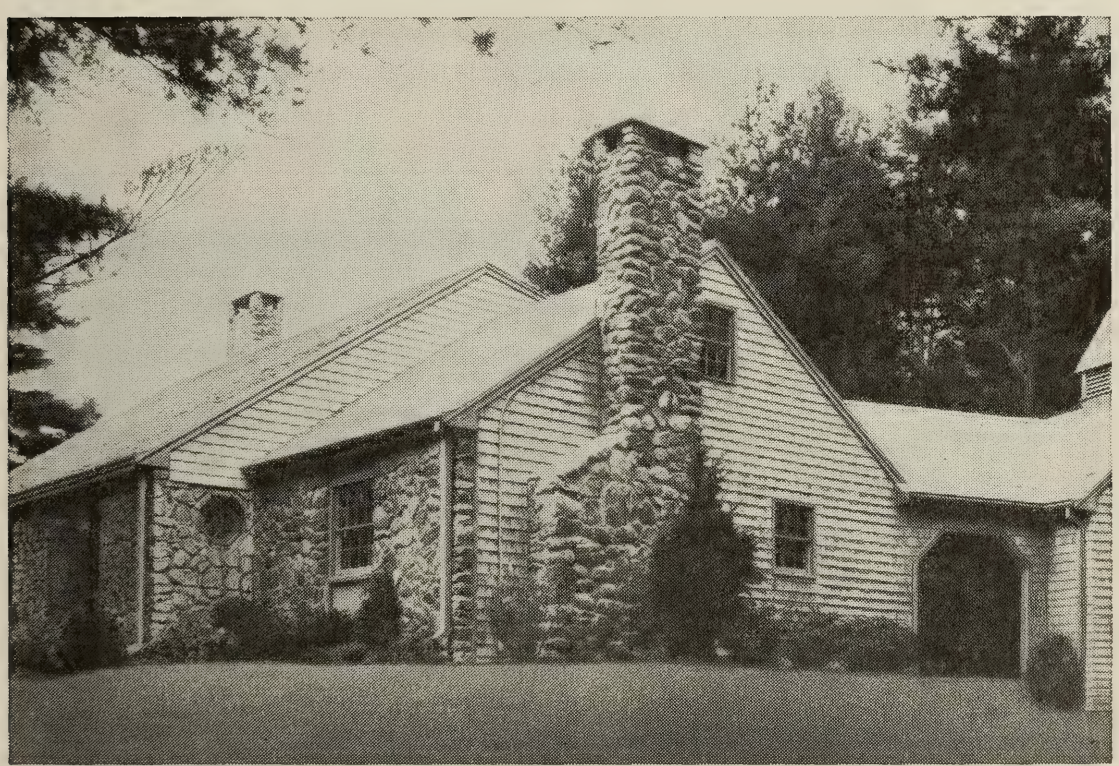
— famous Swiss Grapillon —

CO 6-1203
Free Delivery

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

orchestral parts of the symphony he would be rehearsing first. When he reached the place where he had changed an "F" to an "F sharp" in the first horn player's part, he stopped and called out, "First horn, play 'F' please." To which the horn player replied, "I did play an 'F,' but some damned fool marked an 'F sharp' in the part."

No amount of skillful rehearsing will alter the basic quality of an orchestra or an operatic cast. No coaching or coaxing will make a mediocre tenor sing like a first-rate tenor, and no amount of prodding will change a third-rate band of players into the Philadelphia Orchestra. Once the conductor has agreed to appear with an orchestra or with an opera company, he is thereafter entirely dependent on his own tricks, on his own art, on his magnetic power. They will produce the results which will finally make the performance, and by these results he will be judged.

Toscanini, and many another accomplished and renowned conductor, took no chances. The Maestro never accepted invitations or engagements from less than topnotch organizations. If and when he made a mistake and let himself in for a session with a mediocre group, one of two things happened: either he walked out or he insisted that the weak

If
you want
to speak
a new
language—
speak to
Berlitz
first.

30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

The step beyond the turntable,
the step beyond the changer...

AUTOMATIC TURNTABLE
GARRARD'S TYPE A

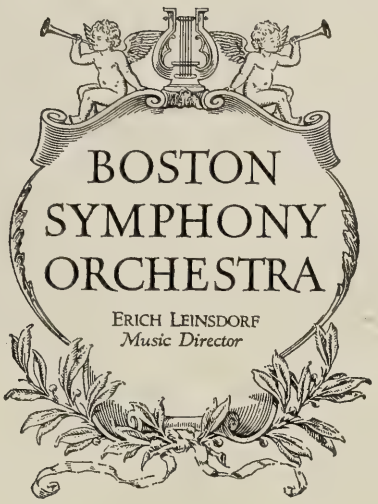
LABORATORY
SERIES ®



This entirely new kind of record playing component combines a dynamically balanced tone arm, full size professional turntable, and world's finest automatic record changer in one unit. **$84.50**

Available in Boston area at:
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge
Radio Shack, 730 Commonwealth Ave.
and other high fidelity dealers

GARRARD SALES CORP., PORT WASHINGTON, N. Y.



"I AM PROUD TO BE LISTED ON THE ROLL OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA"

So wrote an elderly lady from Huntsville, Alabama who has heard the Orchestra only rarely but remembers these occasions with joy. Her letter continued:

> *Enclosed is a small check for your Orchestra's fund. I have had much joy whenever I have had the privilege of hearing it. Though I am old now and travel little, I enjoy the Orchestra in retrospect . . . and I should like to be included in your annual appeal for funds to offset the deficit.*

The FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA trust that those who are privileged to hear the Orchestra frequently will be pleased and "proud to be listed on the roll of the Friends."

Contributions to the Friends are gratefully accepted at the Friends Office, Symphony Hall.

spots in the orchestra be strengthened. The only time the Maestro conducted in Holland, he was asked not to the Concertgebouw but to another orchestra. For reasons unknown to posterity, he accepted. When he found that the orchestra was no better than poor second-rate, he began to ask for superior musicians in "that chair" and at "that desk" and "this desk." By concert time, a large percentage of the important chairs were filled by superior players who were not members of the orchestra. Which merely proves that Toscanini knew that he could not make a silk purse out of a sow's ear.

The conductor's real function, what he does in actual performance — that is far more difficult to describe. Up to the moment of performance, he studies his program, coordinates preparation, suggests improvement, corrects, cajoles, threatens, flatters, compliments, criticizes; he speaks, shouts, writes; he marks parts, changes seating arrangements, poses for publicity pictures, grants interviews (or breaks his neck seeking to be interviewed); he does a score of things, and yet none of them adequately ensures the caliber of the performance the public will hear.

There are conductors with clear beats and those whose beats can hardly be understood. Among both types, there are great masters. So it is not the beat. There are all sorts of physical specimens among the great masters of conducting: old, middle-aged, and young; tall, average, and short; fat, medium, and thin; with and without mustache; with crops of beautiful hair, long or short; without hair; some using long,

la maisonette
the little house
of many designers
115 newbury street
boston

fashions
for all occasions
for all ages





THE MARK I SHOWN AT THE WAR MEMORIAL OPERA HOUSE, HOME OF THE SAN FRANCISCO OPERA

RCA Victor Stereo... realism that rivals the concert hall

For "at home" concerts that rival the original, choose RCA Victor Solid State Stereo. This stately credenza embodies an impressive array of audiophile treasures, including the precision Studiomatic Changer with Feather Action Tone Arm.

The new Solid State tuner and amplifier are the most powerful ever built by RCA Victor: 300 watts of peak power (150 watts EIA Standard) drive an 8-speaker sound system for startling realism. Solid State FM-AM and FM Stereo radio, too.

Before you buy *any* phonograph, compare RCA Victor's experience in sound reproduction, dating back to the earliest days of the famous "Victrola"® phonograph. Remember, more people own RCA Victor phonographs than *any* other kind.

"HIS MASTER'S VOICE"

RCA The Most Trusted Name in Sound

Tmk(s)®

some short batons, some using their hands; some of these hands are short and stubby-fingered; some are long with well-manicured nails. No matter how it is turned, there is no evidence to prove conclusively that certain ingredients make the conductor while others make only the time beater. The truth is that the personality of a conductor decides how the performance goes; and in this term "personality" lies practically the whole mystery of life itself.

In the United States, the theory of incompatibility between opera and symphony conducting will not die. Notwithstanding the eloquent proofs of the careers of Toscanini, Walter, Furtwängler, and many others, the idea persists that a conductor is primarily either a concert man or an opera man.

The symphony conductor who directs a program for the fourth time in a row can confidently expect the fourth reading to be a further improvement on the previous three. In the opera, the fourth perform-









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

ance may have four times the hazards which beset the first. Thirty days may have passed since the previous performance of the work; two leads have changed hands, and although they were rehearsed with the company at the piano, they had no orchestra rehearsal. The singer of one of the subsidiary roles has fallen ill and had to be replaced by an understudy of great sureness but lacking in a first-rate voice. The conductor, who is aware of all this, knows that he must be on guard to expect unforeseen twists and turns — that anything may happen.

The good conductor always listens to the musical response that follows his beat. In opera, he must listen in two different directions, in the pit and on stage; and at some moments when there is separate backstage music, his third ear must be pressed into service as well. As for the technical part of beating time and moving the hands, I am reminded of the classic answer which Richard Strauss gave to a young hopeful who wanted lessons in conducting from the master, who was famous for producing the most hair-raising performance without getting his collar moist: "There is really not much to that business of conducting. This" — and he drew with his right hand the outline of a four-beat bar — "is four; and this" — gesture — "is three; if you know how and when to use these, you know how to conduct."

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Christmas Music Program
Sponsored by the Chorus Pro Musica
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the Boston Symphony Orchestra's first season (February 24, 1882).

The most recent performances were on December 8–9, 1962, when Ernest Ansermet conducted.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

• •

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing fac-

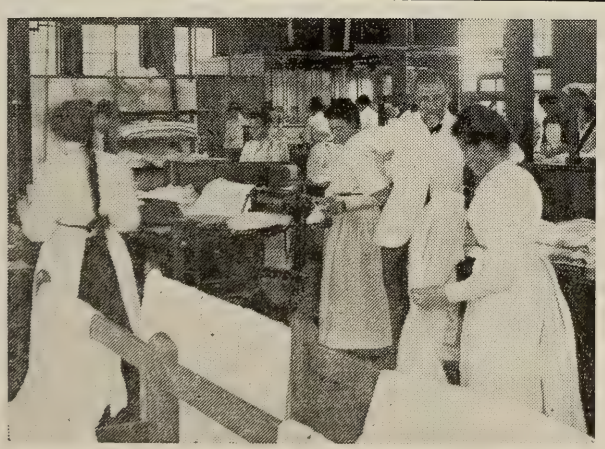
ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

tions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" ["*heiter and lieblich*"] symphony. "It is no work of art, you will say – Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not – I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major – the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his manuscript.

For the first performance (which was in Vienna, December 30, 1877), the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its

* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

FUNERAL SERVICE
J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms' pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort

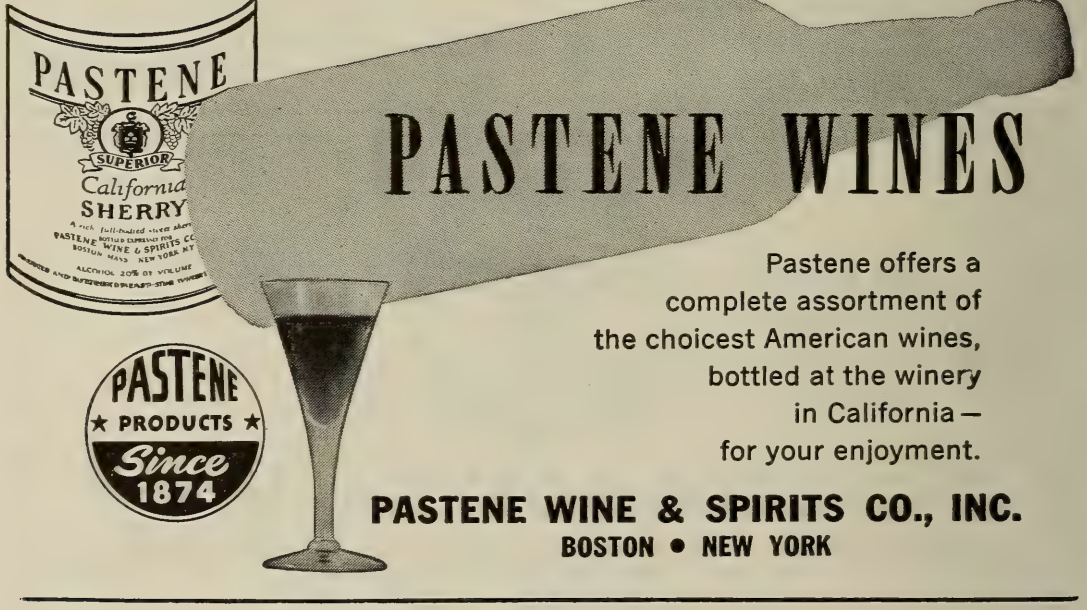
The Brown and White Fleet

Boston Cab — KEnmore 6-5010

Brighton Cab — STadium 2-2000

Brigham Cab — BEacon 2-5500

Cleveland Cab — ASpinwall 7-8700



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

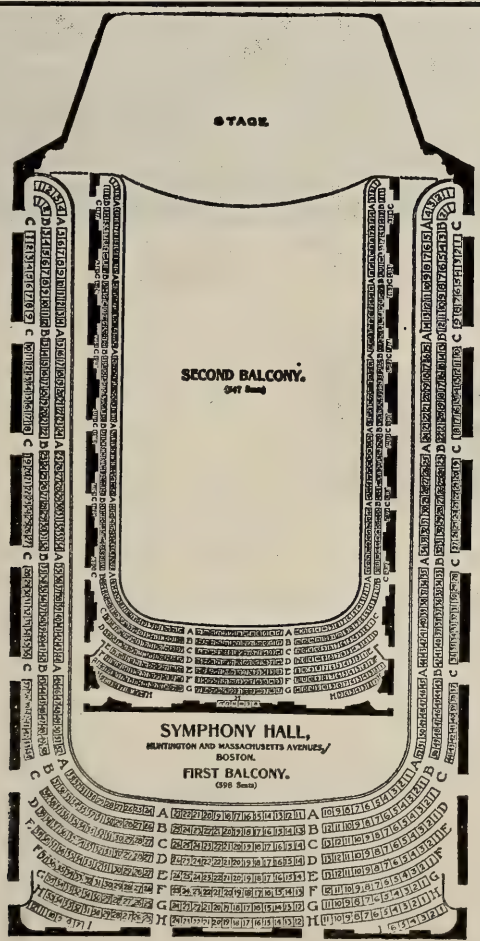
PASTENE WINE & SPIRITS CO., INC.

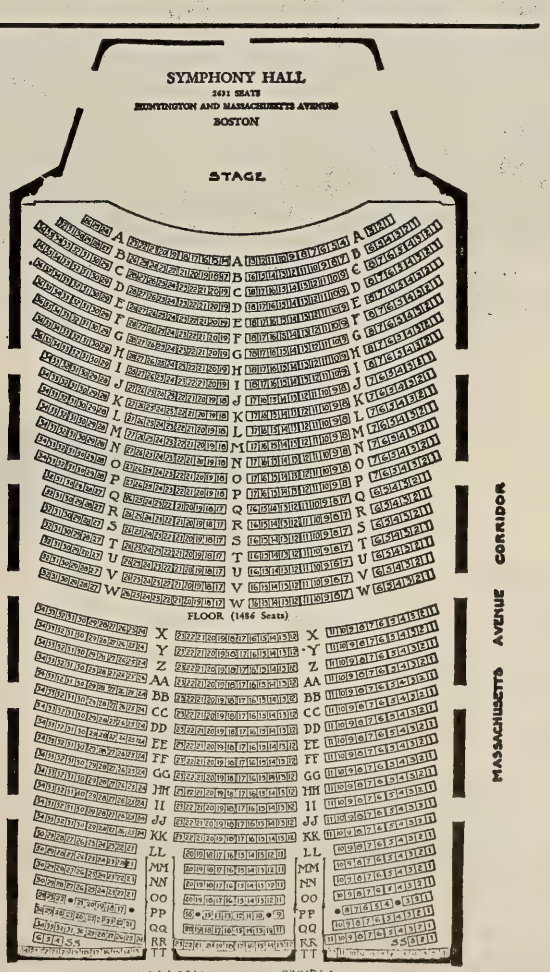
BOSTON • NEW YORK

of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute.*"

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 18, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 19, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

I. Vivace
II. Moderato assai
III. Allegro non troppo
IV. Maestoso
V. Vivace

FINE . . . . . Toccata Concertante

INTERMISSION

BRAHMS . . . Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN
Violin

JULES ESKIN
Cello

BALDWIN PIANO

RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

Twelfth Program

FRIDAY AFTERNOON, JANUARY 1, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

HAYDN . . . . . The Seasons ("Die Jahreszeiten")

SPRING (DER FRÜHLING)
SUMMER (DER SOMMER)

INTERMISSION

AUTUMN (DER HERBST)
WINTER (DER WINTER)

(First performance at these concerts)

HELEN BOATWRIGHT, Soprano
CHARLES BRESSLER, Tenor
THOMAS PAUL, Bass

HANDEL AND HAYDN SOCIETY CHORUS
DR. EDWARD F. GILDAY, Director

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS
TEL. LONGWOOD 6-8348

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

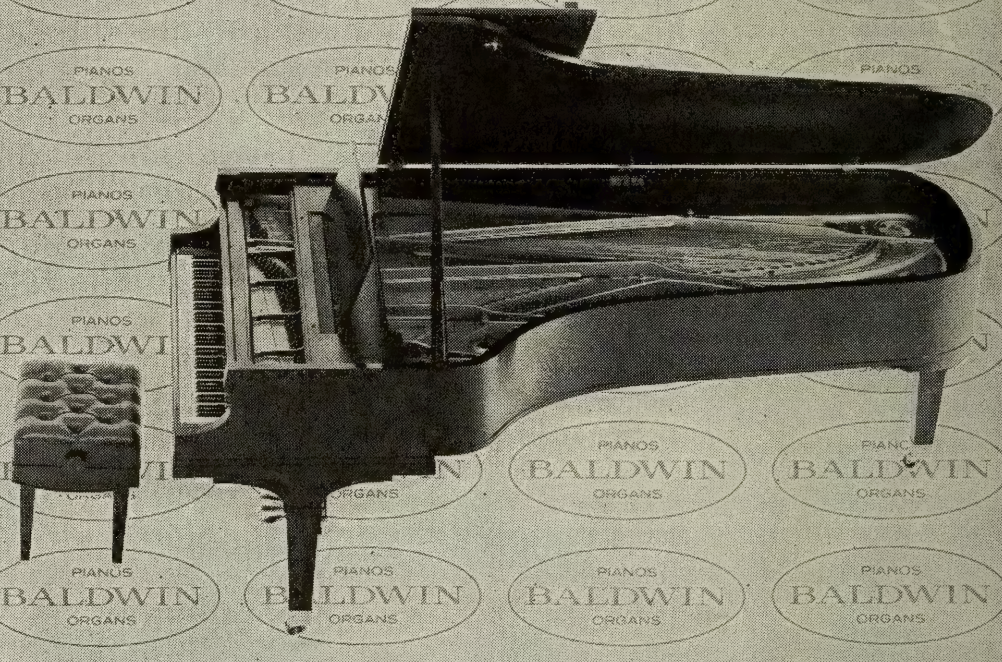
Rosario Mazzeo, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

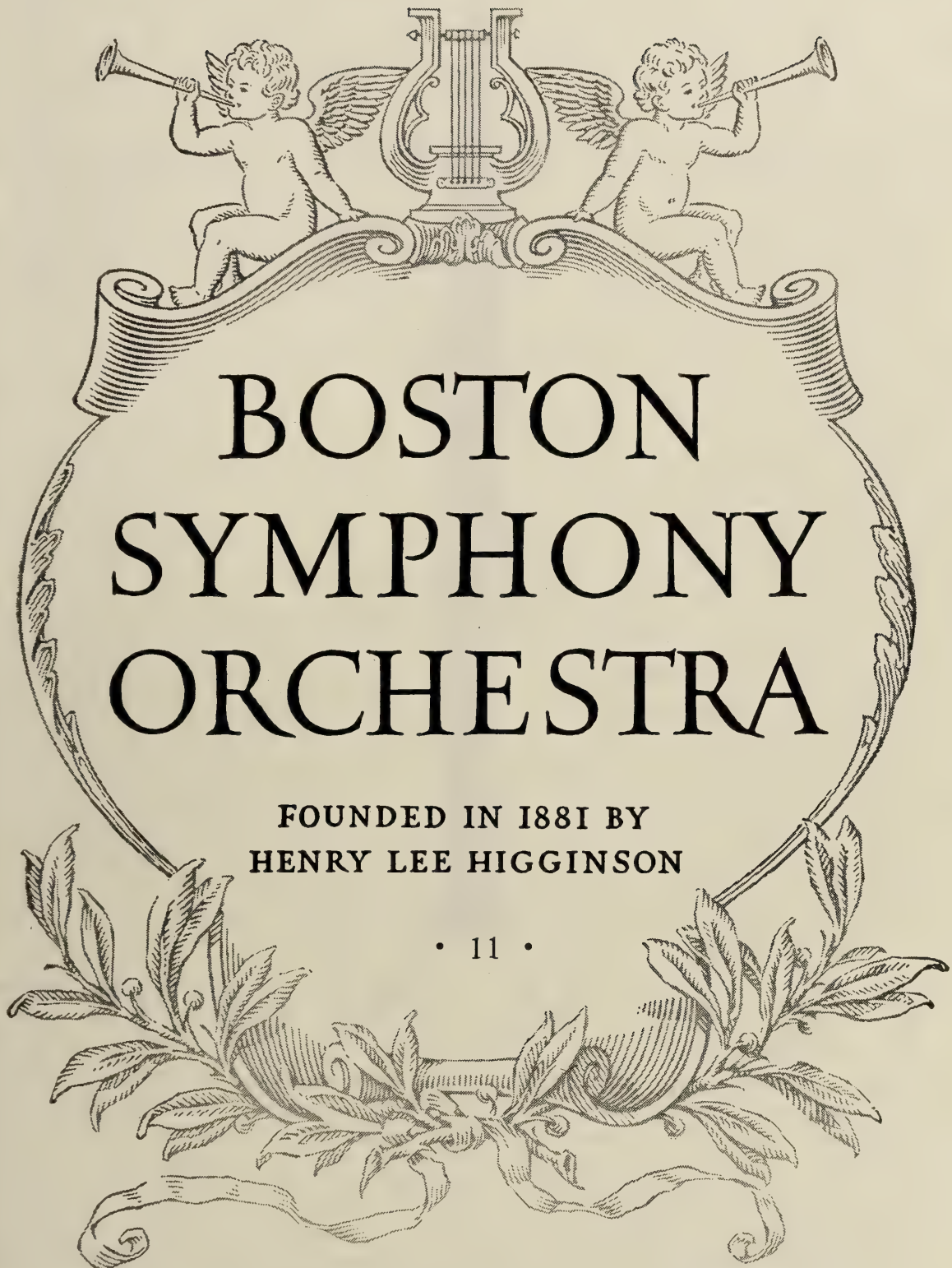
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

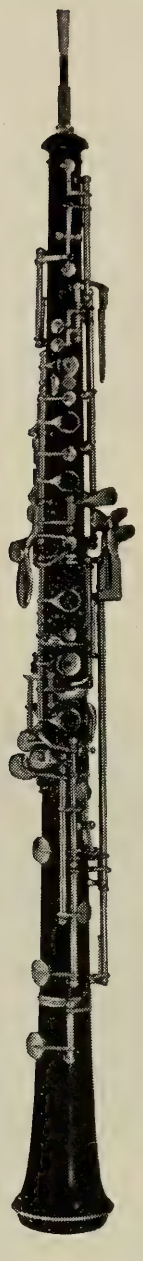


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 11 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1964, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

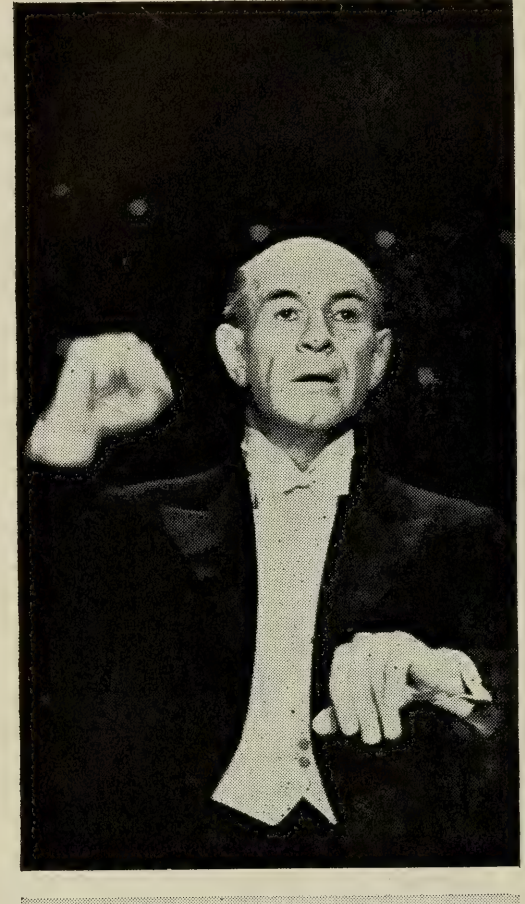
ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Erich Leinsdorf and the Boston Symphony Capture the Magic of

A Midsummer Night's Dream

From the Overture and Scherzo to the last notes of the Finale, Leinsdorf and the Boston Symphony perform Mendelssohn's score with grace, charm and imagination. Leinsdorf suffuses his reading with the shimmering glow of fancy, and the orchestra—with assisting soloists Arlene Saunders, Helen Vanni and narrator Inga Swenson—transports the listener on an airy excursion into Mendelssohn's enchanted world. Sheer magic in this exquisite *Dynagroove* album.



RCA VICTOR

TMK(S)®

RCA The most trusted name in sound



CONTENTS

Program (for this week) . . . 649
Program (January 1–2) 699
Program (January 8–9) 701

NOTES

Schumann (Symphony No. 3) . 651
Fine (Toccata Concertante) . . 671

ENTR'ACTES

Aphorisms of Robert Schumann 656
The Virtuoso Conductor (*J. N. B.*) 679

NOTES

Brahms (Concerto in A minor for Violin and Violoncello) 695

EXHIBITIONS

The "Subscribers" Exhibition now on view in the gallery will end on Tuesday, December 22. At the next pair of concerts, January 1 and 2, there will be a show assembled by Roger W. Curtis of the New England Artists' Group.

SOLOISTS

Jules Eskin, who joined this Orchestra as principal cellist in the present season, is being heard in a regular solo part for the first time here at this pair of concerts. He is joined by Joseph Silverstein, the Concertmaster, in Brahms' Double Concerto. Mr. Eskin became the principal cellist of the Cleveland Orchestra in 1961. He was born in Philadelphia and has also been a former student at the Curtis Institute where he studied with Leonard Rose. Before going to Cleveland Mr. Eskin played with the Dallas Symphony, and was first cellist with the New York City Center Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has given recitals in Town Hall, New York. He has also played annually in the Casals Festival Orchestra in Puerto Rico.

CARRYING CHAMBER MUSIC TO NEW YORK

The Boston Symphony Chamber Players gave the first of three concerts in Hunter College, New York, on December 7. That city which has a wealth of fine chamber groups and chamber music performances gave the visitors from Boston a welcome which justifies the venture. The following reviews are at hand:

The august Boston Symphony Orches-



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.

The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

tra has produced a small ensemble, a quite legitimate offspring that has its parent's name and protection. It is called the Boston Symphony Chamber Players, and was proudly introduced to New York audiences Monday night at the Hunter College Playhouse.

It is made up primarily of the principal players in each section of the Orchestra. Many such ensembles develop haphazardly among orchestra musicians but they are usually orphans. The Boston Symphony is the first major orchestra to form and sponsor its own chamber group. Only a few non-major orchestras, such as the one in Louisville, Kentucky, have done so in the past.

With a dozen first-rate performers among its members, the new group can perform varied and unusual works. Monday night they were able to offer three that are seldom met with in the concert hall, although they have been recorded—in two instances several times—and could in no way be considered esoteric. They were Beethoven's Serenade (Op. 25) and Septet (Op. 20) and Mozart's Quartet (K. 370).

The choice was shrewd. The Beethoven scores are among his happiest, inspired without trying to plumb the emotional depths of this world. The Mozart is equally felicitous, although its central slow movement has tragic implications.

The music also showed off the superb technical equipment of the Boston instrumentalists. They are virtuosos—they have to be or they would not hold their positions. But just as much they are ensemble musicians. Although a fledgling group they already play with the give and take of more mature organizations and with no sense of domination by any one member.

Joseph Silverstein, violinist, and Burton Fine, violist, were the busiest players of the evening, but they could afford to be since they were the youngest. There was extraordinarily skillful playing by Doriot Anthony Dwyer, flutist, and Ralph Gomberg, oboist, in the works where they were the only wind instrumentalists.

But the high point of the evening came with the Beethoven septet, notably in the Adagio cantabile, where the ensemble could not have sounded more beautiful. Here, besides Mr. Silverstein and Mr. Fine, the group included Jules Eskin, cellist; Georges Moleux, double-bass player; Gino Cioffi, clarinetist; James Stagliano, horn player, and Sherman Walt, bassoonist. They were all wonderful.

RAYMOND ERICSON
New York Times

The Boston Symphony Chamber Players made their New York debut Monday night at the Hunter College Playhouse. It was—to come to the point at once—an occasion to cherish. Lest anyone think they missed out on it, we hasten to say that two more concerts are scheduled for February 1 and March 22, and anyone interested in chamber music superbly performed should lose not one moment in obtaining his reservations.

Drawn from the Boston Symphony Orchestra's complement of first players, the group will, in the course of this series, perform chamber works written for strings, winds and brasses, as well as string trios, quartets, and wind quintets.

In chamber music, nothing succeeds like consistency of ensemble playing under one single, guiding hand. Erich Leinsdorf, regular conductor of the Boston Symphony, has provided both the consistency and this guidance. Functioning as Music Director of the new ensemble, Mr. Leinsdorf, absent in body but present in spirit, made manifest the virtues of chamber playing par excellence.

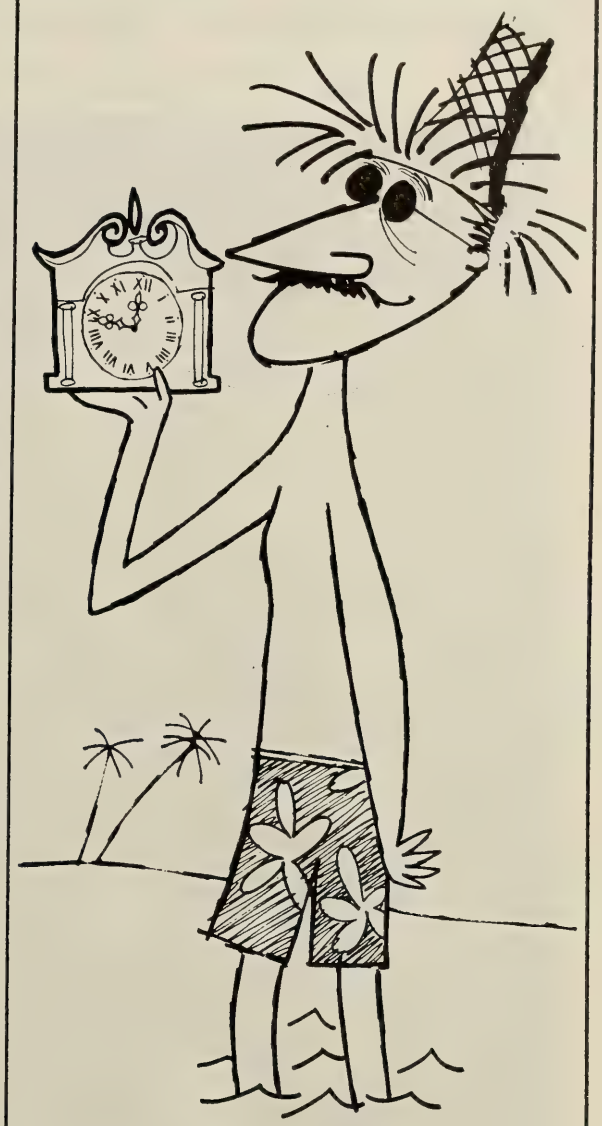
The answer, of course, lies in knowing the difference between playing in a large symphony orchestra and playing works expressly written for small combinations. This the orchestra's first players understood full well.

They easily attuned themselves to matters of balance, color and dynamics, inevitable by-products of their orchestral experience. Yet what gave the evening its special distinction was the lucidity of their interpretation.

Aside from choice of program, which was superb, they responded with singular awareness to the inherent values found in the music itself. It was, we suspect, a matter of sheer love that contrived to produce the sounds they garnered. It was fresh, spontaneous and, when called for, deeply tender.

The players' rapport with one another —and each is of solo caliber—was never marred by the soloist approach which flaws many another ensemble. In each work the music itself led the way. Whether in the crispness or impishness of the Beethoven Serenade, the brilliance and suavity of the Mozart Quartet or the episodic discursiveness of Beethoven's Septet. the Boston Symphony Players proffered jewels cut in the loveliest of shapes and most beautiful of colors.

JOHN GRUEN
New York Herald Tribune

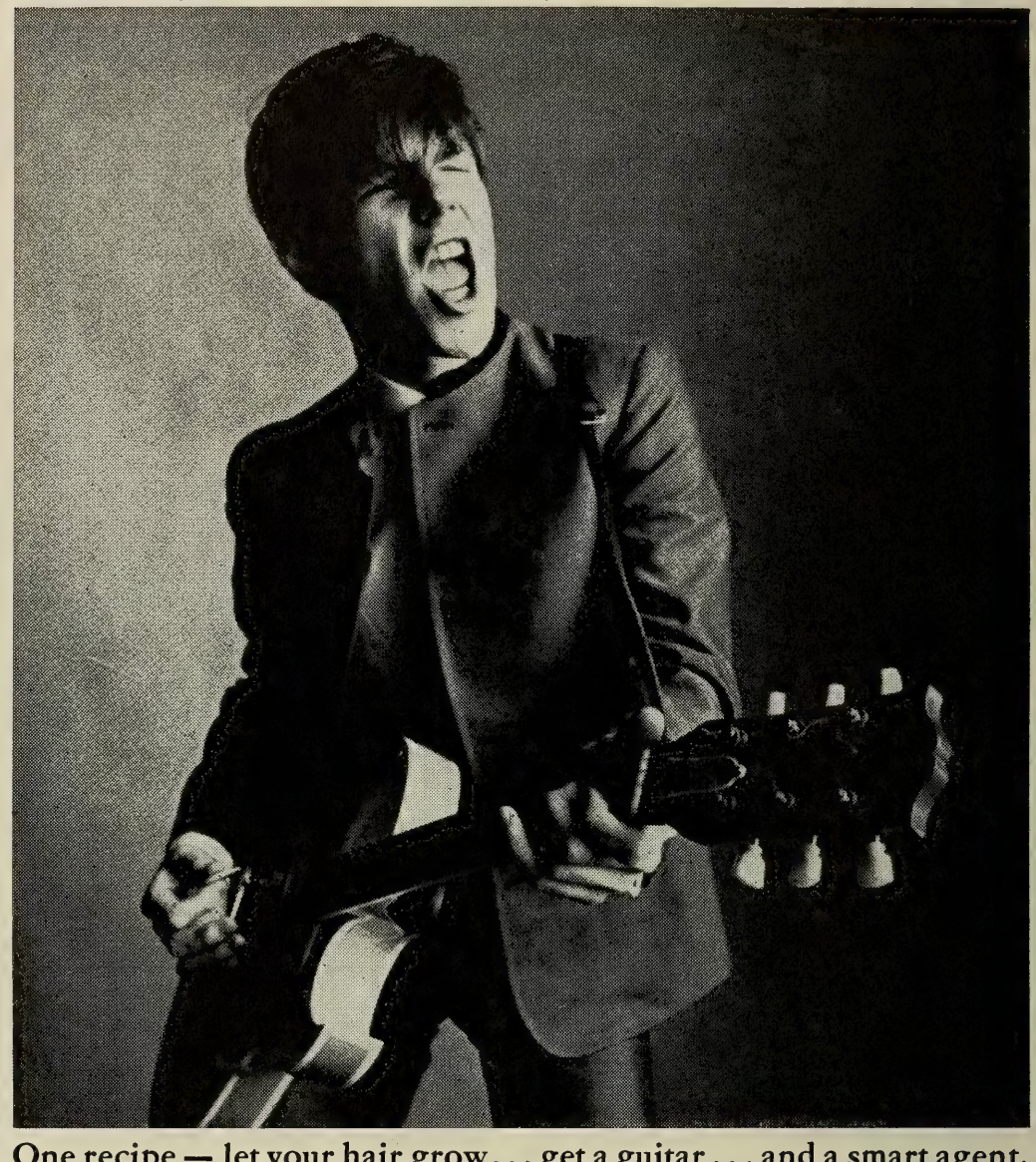


GAD! Could you believe it!
So this is what I get with
those little stamps they
gave me. On top of real quality
at truly low prices . . .

STOP & SHOP
SUPER MARKETS

Where even slightly conspicuous
consumption is thrifty.

There are all sorts of ways to make a million (but try to keep it!)



One recipe — let your hair grow . . . get a guitar . . . and a smart agent.

Of course, most people make their money in other ways. Our business is suggesting practical ways to help them hold on to it.

More and more these days, we recommend a Living Trust.

With a Living Trust, you can take as much, or as little, of the responsibility as you wish.

We do most of the work and handling of investment decisions.

A Living Trust can be a wise and profitable arrangement. We'd like very much to talk with you and your lawyer about this. If you want to come in *before* you have reached your first million, that's all right, too!

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 18, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 19, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

I. Vivace
II. Moderato assai
III. Allegro non troppo
IV. Maestoso
V. Vivace

FINE . . . . . Toccata Concertante

INTERMISSION

BRAHMS . . . Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN
Violin

JULES ESKIN
Cello

These concerts will end about 3:40 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS


R.H. Stearns
holiday
fashions
for young
fashionables
from the Longwood Shop
BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SYMPHONY IN E-FLAT MAJOR, No. 3, "Rhenish," Op. 97

By Robert Schumann

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann completed his Third Symphony in December, 1850, at Düsseldorf, and gave it its first performance as conductor of the *Allgemeine Musikverein* of that town, February 6, 1851. On February 25 he conducted a performance at Cologne, and gave a second Düsseldorf performance on March 13. Julius Reitz introduced the work at the *Gewandhaus* in Leipzig on December 8 of the same year. The first performance in England was December 4, 1865 under the conductorship of Luigi Arditi, in London. But the Symphony had been heard in New York by the Philharmonic Society there, February 2, 1861, Theodore Eisfeld, conductor. The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869, the first performance by the Boston Symphony Orchestra, November 23, 1883. The most recent performances at the Friday and Saturday concerts were on January 28–29, 1955, when Pierre Monteux conducted.

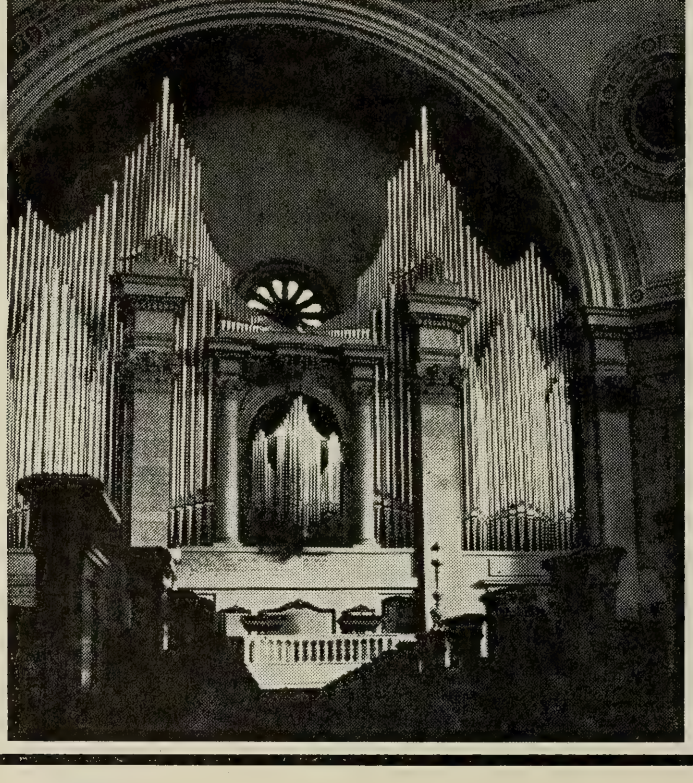
The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve and 2 natural horns, 2 trumpets, 3 trombones, timpani and strings.

Frau Schumann noted in her diary, under date of November 16: "Robert is working at something. I do not know what it is, as he does not tell me." The new score was of course the E-flat major Sym-

Holidays can be Fun
if
your gifts are unusual
your clothes are right
let us help you choose them
at
Hurwitch Bros.
TWENTY NEWBURY STREET

phony, upon which he had begun to work on the second of November. The manuscript score reveals that the first movement was completed November 23, the second November 29, the third December 1, and the entire symphony December 9. On November 12 he had witnessed the ceremony at the Cologne cathedral of the elevation of the Archbishop von Geissel to the rank of Cardinal. The spectacle seems to have inspired the solemn and mysterious additional movement (the fourth in order) in which the trombones are so impressively introduced. When the Symphony was first performed, this movement bore the heading "in the character of an accompaniment to a solemn ceremony" (*im Charakter der Begleitung einer feierlichen Zeremonie*). But the composer omitted this title when the score was published and left the simple direction *"feierlich."* "We must not show our heart to the world," he said. "A general impression of a work of art is better; at least no preposterous comparisons can then be made." He also said: "I wished national elements to prevail, and I think I have succeeded."

After the first performance of the Symphony, Clara Schumann wrote in her diary: "The creative power of Robert was continually renewed in melody, harmony and form. . . . I can not say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; that it is most artistically made — that I hear — but I cannot follow it so well, while there is scarcely a measure in the other movements which remains unclear to me; indeed to the layman this symphony, especially in its second and third movements, is easily



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



The Spanish Holiday Story*

The form, the fringe, all kinds of excitement in clothes — stolen from the Spanish bullfighter! And now, for holiday partying and for whisking away on a southern vacation, the same festive spirit is in this jewel neckline ice-blue silk and worsted dress with ball fringe dancing at its waist! Sizes 6 to 14.

Plaza Shop, fifth floor
Filene's Boston, Southshore, Chestnut Hill

$100

**a tale with a happy ending!*

intelligible." The perplexity of the honest Clara can hardly be attributable to the inherent nature of the music in such simple and straightforward writing as this. It would seem that she could not reconcile her thoughts at once to the interpolation of an extra movement in the tradition-bound symphonic procedure.

Schumann wrote to Simrock the following month of the Symphony that it "perhaps mirrors here and there something of Rhenish life." Although he did not himself attach the word "Rhenish" to the score, there can be no doubt that he deliberately aimed to write a symphony for the pleasure and direct understanding of the people who surrounded him at the time, so far as the intensely individual Schumann could write for a populace. A similar purpose is indicated by his later Festival Overture with chorus on the *"Rheinweinlied."*

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

S. S. PIERCE

offers a wonderful variety of

Christmas Gifts

Our gift assortments contain the best food in the world from all over the world. Prices are from under $3 and up to $75. There are hundreds of gift selections, including:

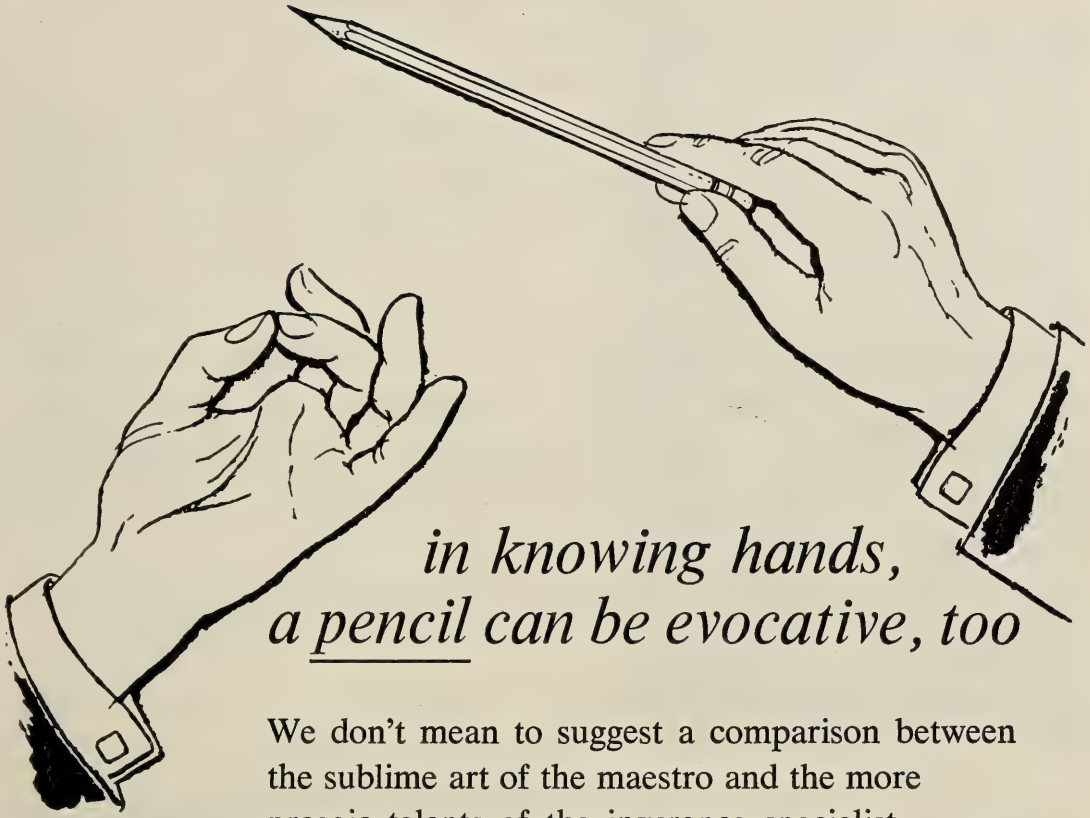
GIFT BOXES • BASKETS • BUCKETS • HAMPERS • CHESTS
DELICACIES • CHEESE TRAYS • CANDIES • CIGARS
PERFUMES • TOILETRIES • WINES★ • LIQUORS★

S. S. PIERCE

Open Evenings Until Christmas

BOSTON: 144 TREMONT ST.★ • 478 BOYLSTON ST. • 133 BROOKLINE AVE.★
BELMONT • BROOKLINE★ • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD

GIFT SHOPS: 10 School Street, Boston and in Pray's, South Shore Plaza



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

APHORISMS OF ROBERT SCHUMANN

On Composing

People compose for many reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatsover.

* * *

Florestan.

Believe me, Eusebius — and it may be told in your own colorful language — if Theory be the faithful yet lifeless mirror that reflects truth silently, remaining dead, without an object to animate it, Imagination is the seeress with blindfolded eyes from whom nothing is withheld and whose errors often add to her charm. What do you say to this, master? —

* * *

Psyche in repose, her wings folded, is only half of beauty; she must soar. — *E.*

* * *

Similar forces annul each other; dissimilar ones enhance each other. — *Raro.*

* * *

The emptiest head thinks it can hide behind a fugue; fugues are only for great masters. — *Raro.*

* * *

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Sherman A. Walt



BORIS AND MILTON — Boston

Honored for bravery as well as bassoon-playing, equally at home with a chamber group, a trout stream, a ski slope, or a sports car, Principal Bassoon Sherman Walt updates in a measure the idea of the Renaissance man.

For all his outside interests and achievements, though, he is best and most justly known for his hauntingly melodious performances on a grave and noble instrument.

His career began in the town of Virginia, Minnesota; continued at the University of Minnesota and the Curtis Institute of Music, where he studied under Del Negro and Tabuteau; was interrupted during World War II by service with the 83rd Infantry Division, in the course of which he received the Bronze Star; and resumed with the Chicago Symphony in 1947.

Five years later, he joined the Boston Symphony. A distinguished bassoon teacher, he is a faculty member of both the New England Conservatory and the Berkshire Music Center.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

Consider how many circumstances must favorably unite before the beautiful can emerge in all its dignity and splendor. We need lofty, serious intention and great ideality; enthusiasm in presentation; virtuosity of workmanship and harmonic cooperation; inner desire and need of the giver and the receiver; momentarily favorable mood in audience and artist alike; a fortunate combination of time, place, and general conditions, as well as of the auspicious moment; direction and communication of impressions, feelings, views; a reflection of the joy of art in the eyes of others. Is not such a combination a happy throw with six dice of sixes? — *E.*

* * *

Music resembles chess. The queen (melody) has the greatest power, but the king (harmony) decides the game. — *F.*

* * *

Red is the color of youth. Bulls and turkeys become enraged when they see it. — *F.*

* * *

The wealth of youth: What I know I throw away; what I have I give away! — *F.*

* * *

A flower may be painted merely in blue and green, a waltz may be built on tonic and dominant, but when painting a landscape one must

12TH ANNUAL CHRISTMAS SPECIAL



BOOK CLEARING HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

JOAN SUTHERLAND — ART OF BEL CANTO

Two-record set of Unusual Arias sung in the style of the "Golden Age of the Prima Donna."

Every year BCH has offered an outstanding recording at a very attractive price. This year we think we have selected one that will delight everyone on your gift list — you might even give one to *yourself!*

The Price for this Two-Record Set a low, low
$5.88 mono
$6.88 stereo

Mail and phone orders accepted through December 21st

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

know how to use colors freely. Let the musician courageously strike the keys. A passing false tone will quickly be covered up by a powerful idea. . . . For aught I care the fifths may ascend or descend chromatically, the melody may be doubled in every interval in octaves. Yes, lately I heard (in a dream) an angelic music filled with heavenly fifths, and this happened, so the angels assured me, because they had never found it necessary to study thorough-bass. Those for whom my words are intended will understand my dream.

On Beethoven

Just so that genius exists it matters little how it appears, whether in the depths, as with Bach; on the heights, as with Mozart; or simultaneously in the depths and on the heights, as with Beethoven. — *F.*

* * *

Nature would burst should she attempt to produce nothing save Beethovens.

* * *

We must speak a word in favor of every one of the more powerful, masculine expressions in music today (which so preponderantly and in

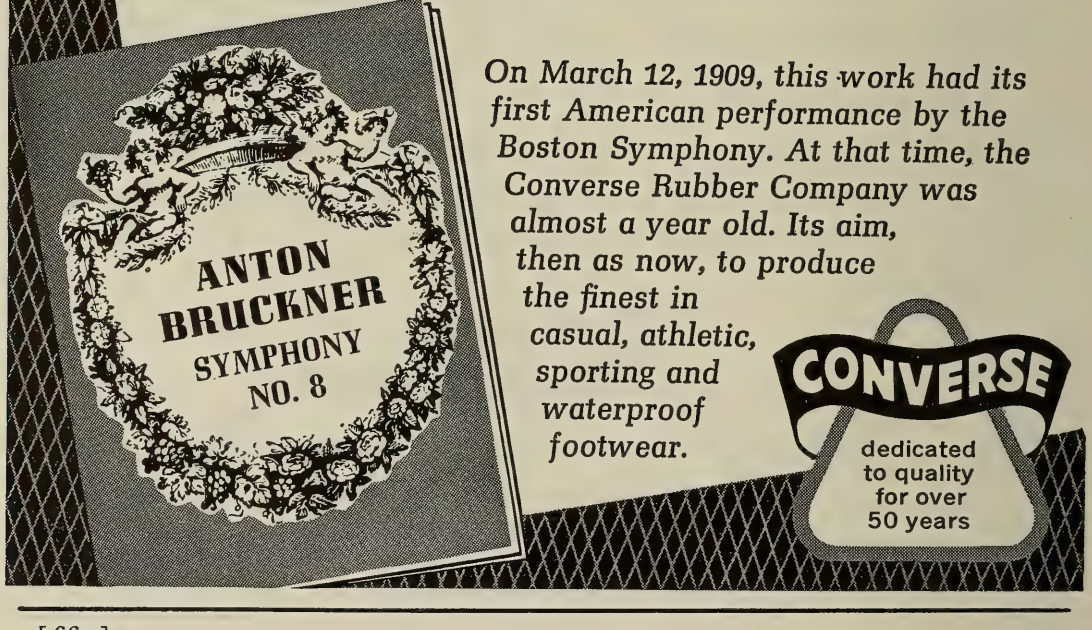
BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

its most beloved masters tends to the contrary); as if Beethoven had not lived a short time ago and plainly said: "Music must strike fire from the spirit of a man; emotionalism is only meant for women." Few remember what he said; the majority aim at emotional effects. They ought to be punished by being dressed in women's clothes.

* * *

German composers usually fail because they are too anxious to please the public. Let only one of them give us something personal, simple, and deeply felt, and he will see for himself that he can accomplish more in this way. The public is apt to turn a cold shoulder on the man who always approaches it with outstretched arms. Beethoven went about with bowed head and folded arms; the crowd respectfully made way for him and gradually became familiar with, and fond of his extraordinary speech.

* * *

He who is too eager to preserve his originality is already in the course of losing it. — *E.*

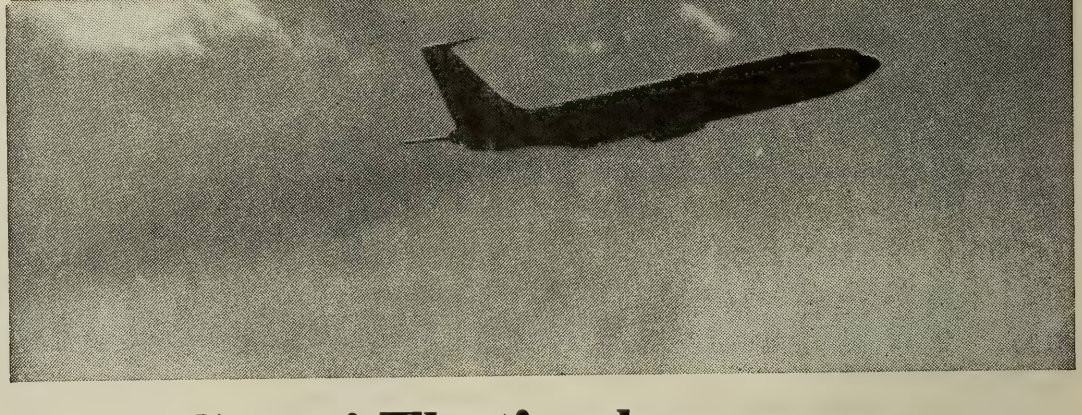
* * *

On Critics

Music impels nightingales to sing, pug-dogs to yelp.

* * *

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

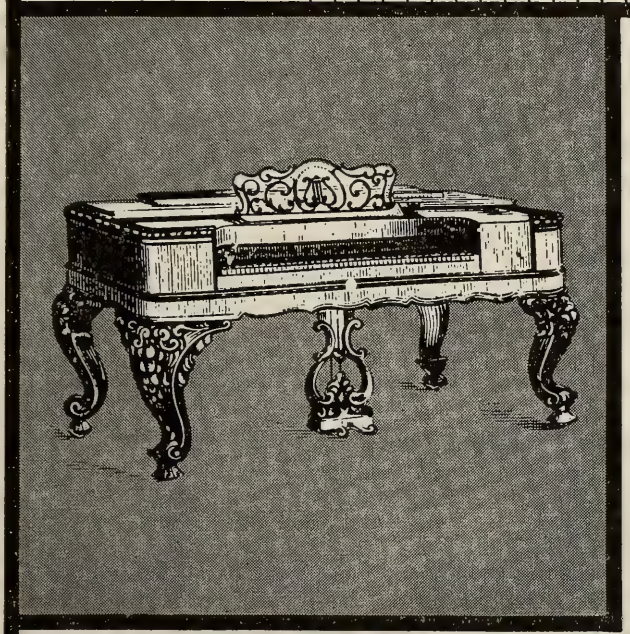
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

PREMIÈRE
PERFORMANCE



The PIANO CONCERTO by Samuel Barber received its first performance when the Boston Symphony Orchestra gave its initial concert in the new Philharmonic Hall on September 24, 1962, with Erich Leinsdorf conducting. John Browning was soloist.

This Orchestra has also enjoyed the distinction of introducing five other works by Mr. Barber during the past decade.

•

A "distinguished performance" on the part of your executor can add greatly to your family's security and peace of mind. To this end, we suggest a meeting with one of our trust officers and the attorney who draws your Will.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.
RI 2-4500

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

Sour grapes — bad wine.

* * *

They cut up timber, turning the lofty oak into sawdust.

* * *

One voice that blames has the strength of ten that praise. — *F.*
Alas! — *E.*

* * *

Comparisons lead to results by detours; rather judge everything on its own merits and demerits. — *F.*

* * *

Critics and reviewers differ; the former stand closer to the artist, the latter to the artisan. — *F.*

Maxims for Young Musicians

Play in time! The playing of some virtuosos resembles the walk of a drunken man. Do not make these your models.

* * *

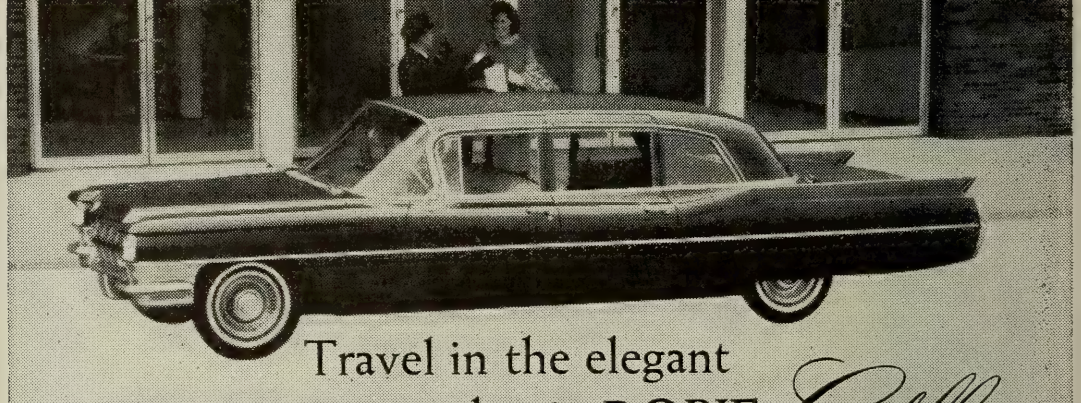
Never strum! Always play energetically and never fail to finish the piece you have begun.

* * *

Dragging and hurrying are equally great faults.

* * *

Aeolian-Skinner Organ Company
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE Cadillac
Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.
Call Robie Cadillac at 536-6823 for details.
ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

No children can be brought to healthy manhood on sweetmeats and pastry. Spiritual like bodily nourishment must be simple and solid. The masters have provided it; cleave to them.

* * *

As you grow older, converse more frequently with scores than with virtuosos. Industriously practice the fugues of good masters; above all, those of J. S. Bach. Let *The Well-tempered Clavier* be your daily meat. Then you will certainly become an able musician.

* * *

Seek out among your comrades those who know more than you do.

* * *

Much is to be learned from singers male and female. But do not believe all they tell you.

* * *

Behind the mountains there also dwell people. Be modest. You have never invented or discovered anything that others have not invented or discovered before you. And even if you have, consider it as a gift from above which it is your duty to share with others.

* * *

Listen attentively to all folk songs. These are mines of the most beautiful melodies and will teach you the characteristics of the different nations.

* * *



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE



SAVE BY MAIL
POSTAGE PAID BOTH WAYS

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

From a pound of iron which costs only a few pennies, thousands of watch-springs worth many times more can be made. Faithfully use the pound entrusted to you by Heaven.

* * *

Nothing worth while can be accomplished in art without enthusiasm.

* * *

Art was not created as a way to riches. Strive to become a true artist; all else will take care of itself.

* * *

Only when the form is quite clear to you will the spirit become clear to you.

* * *

Possibly genius alone entirely understands genius.

* * *

There is no end to learning.

General Observations

It is the artist's lofty mission to shed light into the very depths of the human heart.

* * *

Can that which has cost the artist days, weeks, months, and even years of reflection be understood in a flash by the dilettante?

* * *

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

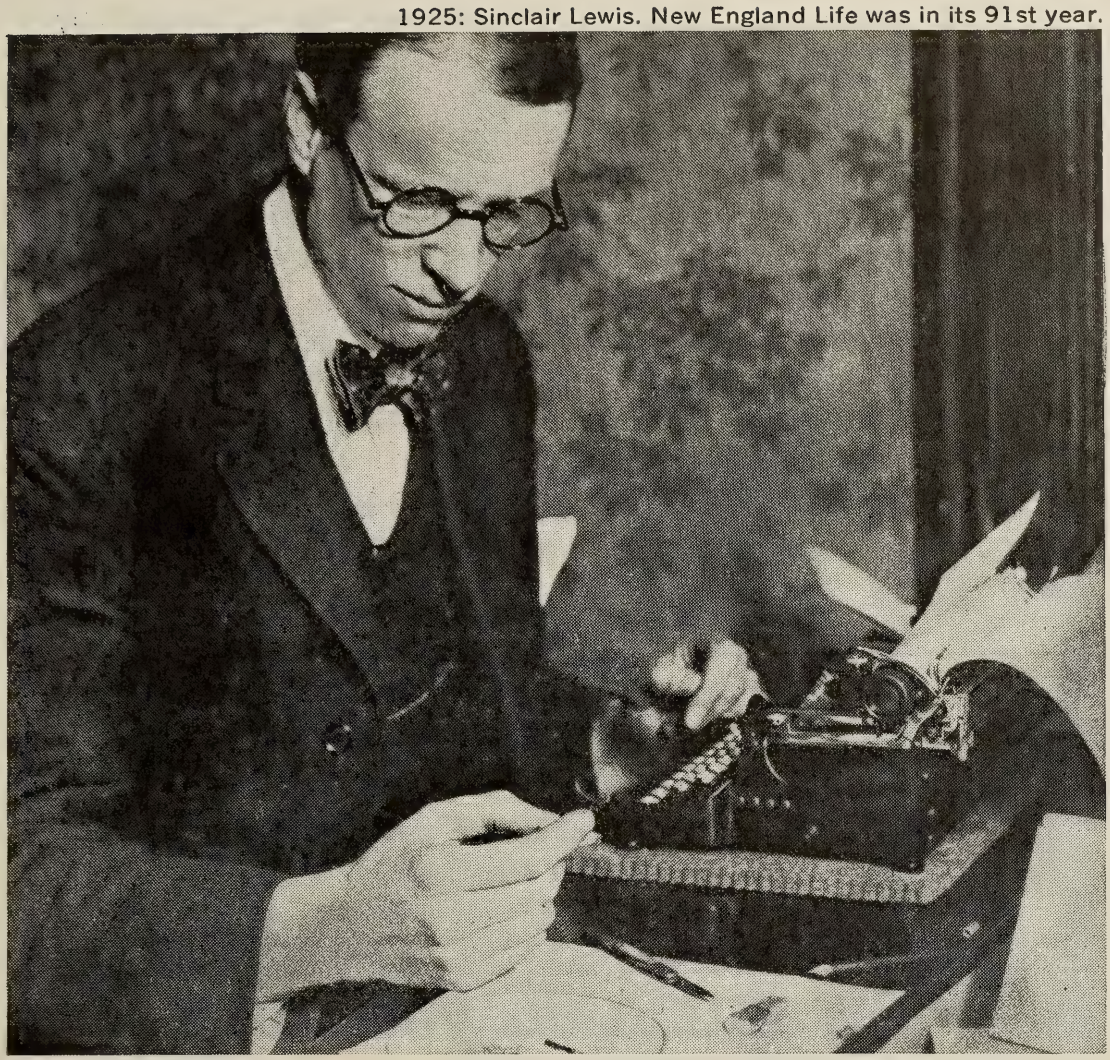
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

Nothing worse can happen to a man than to be praised by a rascal. — *F.*

* * *

Scorn not the short piece. A certain broad basis, a leisurely development and conclusion may be the ornament of many a work. But there are tone-poets who know how to express in minutes what for others requires hours. The interpretation and reception of such concentrated compositions, however, are exacting matters for the performer and for the listener, and they call for a special effort and for a favorable hour and time. Beautiful, broad form may be enjoyed at all times, but profundity of meaning is not communicable at every moment.

* * *

The fate of a concert piece depends on half minutes; one too many, and somebody begins to cough — and gone is all enthusiasm. Better too little.

* * *



CHOOSE EXCLUSIVE CHRISTMAS GIFTS
designed and made especially for
THE HANDWORK SHOP
Women's Educational and Industrial Union
264 Boylston Street, Boston (opposite the Public Garden)
where your purchases help support practical services to women

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

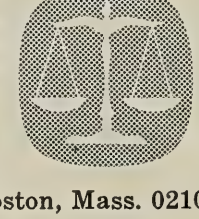
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____

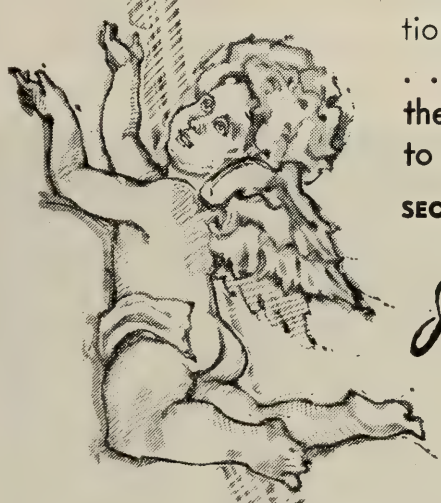


our

Boutique **is open**

Come visit this elegant little shop, newly opened and permanently located on our second floor . . . if you love the "unique" this is a delightful place to shop, for sportswear . . . at-home fashions and for unusual accessories, many of them from our fabulous import collection. Also, imaginative gifts . . . for him or her or for the home! Wonderful spot to do all your gift shopping.

SECOND FLOOR **MAIN STORE**



Jordan Marsh Company

BOSTON
ONLY

SKETCHED:
Gilt Cupids, 100.00 pr.

The masses want the massive. — *F.*

* * *

Artists, like some mothers, frequently love those of their children best who have caused them the greatest pains.

* * *

Good singers of *Lieder* are almost rarer than good composers of them.

* * *

Simplicity alone does not make a work of art; indeed, it may be as blameworthy as its opposite — complexity. The sound tone-master, however, employs all means deliberately at the right moment.

* * *

An occasional reminiscence is preferable to a desperate independence.

* * *

Mozart and Haydn had only a partial and imperfect knowledge of Bach, and we cannot know how Bach, had they known him in all his greatness, might have stimulated their creative powers. But the thoughtful combinations, the poetry and humor of modern music originate chiefly in Bach. . . . I myself make a daily confession of my sins to that mighty one and endeavor to purify and strengthen myself through him. To my mind Bach is unapproachable — he is unfathomable.

Quoted from "On Music and Musicians," the Writings of Robert Schumann
Translated by Paul Rosenfeld

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"



TOCCATA CONCERTANTE

By IRVING FINE

Born in Boston, December 3, 1914; died there, August 23, 1963

The *Toccata Concertante* was composed in the summer of 1947, and had its first performance by this Orchestra on October 22, 1948.

It is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, and tuba, timpani, side drum, bass drum, cymbals, piano and strings.

There is a dedication "To my wife."

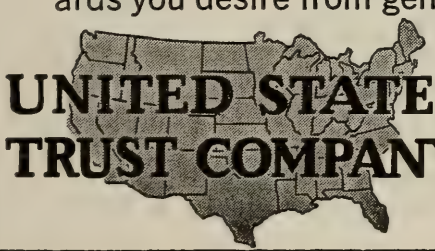
THE following description of the score was provided by the composer on the occasion of its first performance:

"The word *toccata* is commonly used to describe improvisatory display pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective, *concertante.* Moreover, this adjective seemed particularly appropriate because of the solistic nature of much of the orchestration, especially in the second theme group and closing sections of the exposition and recapitulation.

The piece is roughly in sonata form. There is a short, fanfare-like

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

introduction containing two motives which generate most of the subsequent thematic material. The following exposition contains a first section which makes prominent use of an *ostinato* and is rather indeterminate in tonality. A transitional theme, announced by the trumpet and continued by the flute and bassoon, is abruptly terminated and followed by a second theme group, more lyrical in character. In this section the thematic material is chiefly entrusted to solo wind instruments supported by string accompaniment. The whole of the exposition is concluded by additional woodwind dialogue and scattered references to some of the preceding material. There are several episodes in the development, one of the most prominent being a *fugato* announced by the clarinets and based on the opening *ostinato*. There is no break between the development and recapitulation, the return of the first material commencing at the climax of the development. The second and closing sections of the exposition are recapitulated in the main tonality without significant changes except for a few in instrumentation and texture. The whole piece is rounded off by an extended coda.

• •



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Cott
QUALITY
BEVERAGES

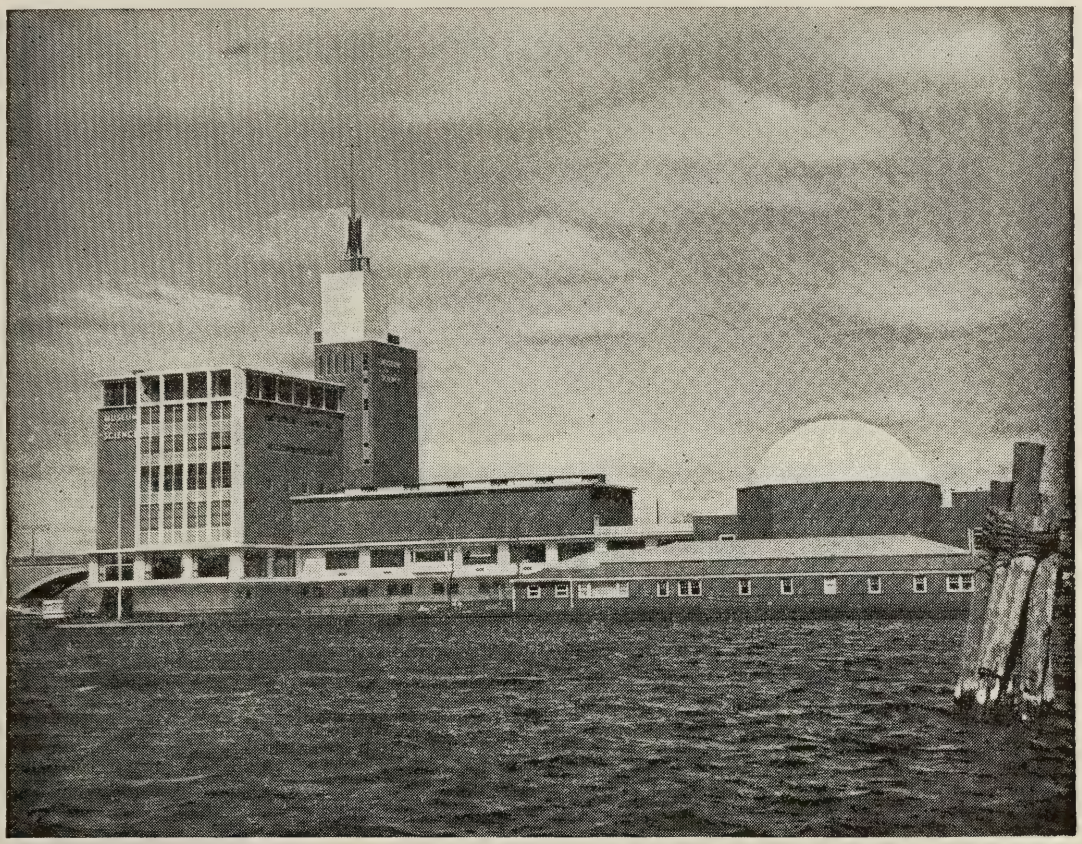
NOTED
FOR
GOOD
TASTE

Café Budapest

268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from Kenmore Square
RE 4-3388

Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

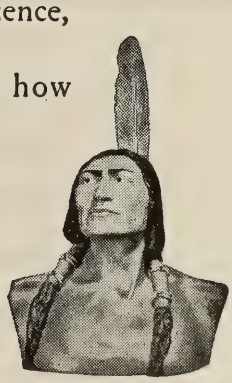


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

The music of Irving Fine has been several times performed by this Orchestra since the *Toccata Concertante* in 1948. His *Serious Song* was played at a Berkshire Festival concert on July 8, 1956, under Lukas Foss. His *Notturno* for Strings and Harp was performed at the Boston concerts on December 14, 1962, when Richard Burgin conducted. His Symphony (1962) had its first performance by Charles Munch on March 23, 1962, and was repeated under the composer's direction at a Berkshire Festival concert on August 12 following (eleven days before his death).

Irving Fine was educated in the public schools of Boston and Winthrop. He received his B.A. and M.A. degrees from Harvard University where he majored in music and worked with Edward Burlingame Hill and Walter Piston. His advanced studies included composition with Mlle. Nadia Boulanger in France, conducting with Dr. Serge Koussevitzky at Tanglewood.

In 1939 Mr. Fine joined the faculty of the Harvard Music Department, and from 1947 to 1950 served as Assistant Professor of Music. He was Co-Director of the Music Seminar at the Salzburg Seminar for American Studies in 1950. He was a member of the faculty of the Berkshire Music Center at Tanglewood through nine sessions between

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET BOSTON MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

BOSTON OPERA GROUP

SARAH CALDWELL, *Artistic Director*
ANNOUNCES ITS 1965 SEASON


Joan
SUTHERLAND


Boris
CHRISTOFF


Marilyn
HORNE


Joseph
ROULEAU


Beverly
SILLS

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIERE SERIES: Jan. 11; Feb. 5, 19; Mar. 10, 24

ENCORE SERIES: Jan. 13; Feb. 7, 21; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116

1946–57. In the fall of 1950, Mr. Fine joined the faculty of Brandeis University where he was Walter W. Naumburg Professor of Music and also Chairman of the School of Creative Arts.

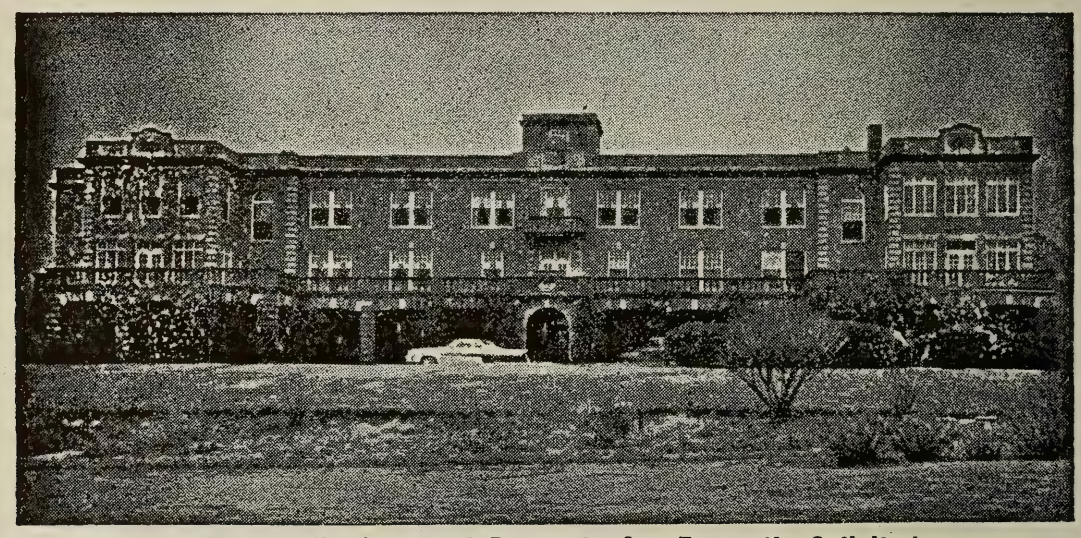
Mr. Fine received many awards: two Guggenheim Fellowships, a Fulbright Research Fellowship for France, a National Institute of Arts and Letters Award, and a Society for the Publication of American Music Award. He received commissions from the Ford Foundation, the University of Illinois, the Louisville Orchestra, the Library of Congress, Koussevitzky Music Foundation, and Juilliard School of Music, the League of Composers, and others. His *Notturno* was awarded a Chamber Music Prize and his *Partita* for Wind Quintet a New York Critics' Citation. He was awarded grants from the MacDowell Association and the Wyman Foundation.

L'Escargot

EXQUISITE FRENCH CUISINE
at the
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) Tel. 536-2630

THE BOSTON HOME, INC.

Established 1881
2049 DORCHESTER AVENUE • BOSTON, MASS.
A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited
President Charles E. Cotting *Secretary* John H. Gardiner
Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

Mr. Fine's works include a "String Trio" (a Fromm Foundation Commission); *Serious Song – A Lament for String Orchestra*; a String Quartet; a choral cycle – *The Hour Glass*; a Partita for Wind Quintet; a Sonata for Violin and Piano; *Children's Fables for Grown-ups*; choral settings from *Alice in Wonderland*; other choral works and piano music. Mr. Fine also wrote *Diversions for Orchestra.*

The following paragraphs about Irving Fine were written for "The Justice," a publication of Brandeis University, by his friend and colleague, Aaron Copland, shortly after his death:

"Every musical culture depends, above all else, upon men and women whose instinctive musicality is of the first order. Irving Fine was that kind of musician. His outstanding quality was his musical sensitivity – he had an ear that one could trust. His students and his fellow composers depended upon him to tell the truth about their music and, in general, about the music of our time. In the sureness and rightness of his judgment we recognized ourselves. The loss of that kind of instinctive musicianship cannot be replaced.

"This sureness of musical instinct informed his every activity, as composer and teacher and performer. He worried considerably about each new work in process of composition. And yet, when we came to know them, they had elegance, style, finish and a naturalness of flow. His problems as composer – of which he had his share – concerned matters of æsthetics, of eclecticism, of influence. These limitations he recognized; they made him modest to a fault. But all his compositions, from the lightest to the most serious, 'sound'; they have bounce and thrust and finesse; they are always a *musical* pleasure to hear. The future will decide as to their originality and their staying power. But for us, his friends and colleagues, they have imbedded in them one of the most cherishable musical natures of our time."



THE VIRTUOSO CONDUCTOR

It was not very long ago that the symphonic conductor who could really illuminate the world of performance came upon the scene. The record a hundred years back fails to show anything remotely comparable to the orchestras we now take for granted, or to those who are leading them. In number, both orchestras and leaders today are of course beyond all precedent. In quality, there can be no doubt that no orchestras of even the recent past have had anything quite like the technical accomplishment, the slickness of our best. As for our conductors, there is no need, perhaps fortunately no possibility, of direct first-hand comparison with the figures who are legendary – Von Bülow, Nikisch, Richter, Mahler, Weingartner, Muck, Mengelberg.

Illustrious conductors came into being when illustrious orchestras came into being, and these developed as scores have required special skills. Before the middle of the century past there was no such thing as a fully professional orchestra permanently maintained for concert purposes. A leader paid only to lead was unknown. Looking back for the first man who made a sole profession of keeping superior players, drilling them to the utmost, and bringing an orchestra of his own responsibility to a wide public, we find no one before Hans von Bülow.

A Seasonal Gift Suggestion

SYMPHONY HALL ORGAN CONCERTS

FIFTH SEASON, 1965

presented by the

BOSTON SYMPHONY ORCHESTRA

E. POWER BIGGS — Jan. 10 GEORGE FAXON — Feb. 14

ALLAN BIRNEY — Jan. 24 DONALD WILLING — Feb. 28

JOHN FERRIS* — Mar. 28

* Assisted by members of the Boston Symphony Orchestra

Sundays at Six • All Seats Unreserved

Series of Five Concerts: $6 — Single Concert $1.50

Series Tickets Now — Symphony Hall Box Office, CO 6-1492

Please make checks payable to Boston Symphony Orchestra and enclose self-addressed stamped envelope

There were accomplished leaders before Bülow, but they were primarily composers who had taken up the baton because there was no one else good enough to make their own music intelligible. Except for this compulsion, Berlioz, Mendelssohn, Wagner, Liszt might not have given more than passing attention to what was not then regarded as much more than a work-a-day job. It was the emergence of Berlioz' orchestral and Wagner's exacting operatic scores, the emergence of the Romantic symphonies from Beethoven to Brahms that first required a kind of intelligence, imagination and application on the part of leaders until then simply non-existent. What passed for conductors until the beginning of the last century had been the *Kapellmeisters,* routine time beaters holding together from the keyboard as best they might groups of chamber size and mixed abilities, as hirelings of a prince.

The nineteenth century soon outgrew this species of cloistered performance under the exclusive patronage of social rank. The wealthier townsfolk became interested. The players in concert "societies," always largely amateur, were replaced by professionals ("professors" as they were called in England), whereby there was at last the beginning of an approach to present day standards.

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond
ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore

Until Weber, Spohr and Mendelssohn (composers all), leaders did not even use a stick. A stick was for cueing a chorus, an implement to forestall disaster by wrong entrances. It would have been thought wasteful to pay a musician simply to wave a stick and not contribute to the sound. "Interpretation," rubato, dynamic shadings were not even thought of by most *Kapellmeisters.*

If one of these could behold a conductor today wildly gesticulating with a stick, making extravagant exhortations, he would probably put him down as either a madman or a charlatan. A conductor's traditional job was to beat time and hold things together, not to make a show of himself. The leader was not something for the audience to watch. If Weber or Mendelssohn made a visual impression, it was because they had a well-tailored, gentlemanly air (then rare among mere musicians) which invited respect and appealed to the ladies. Conductors had no reason to make extravagant gestures. Wagner would have been more animated, but only because he was absorbed in inducing his new highly

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Meadowbrook Manor
MEADOWBROOK LANE • FRAMINGHAM, MASS.
The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

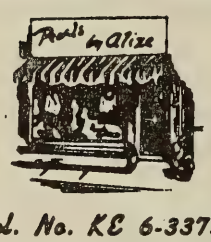
Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIO-THERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300
Toll Free — Boston Area 235-6338

charged style into his men. In Bayreuth he made his disciple-conductors invisible to the audience. Habeneck in Paris, who had mostly opera players and students to work with, was stumpy and unprepossessing; he led by waving his bow. Sir George Grove wrote of him as a first rate "drill sergeant." Sir Michael Costa, during his many years as conductor in England, was respected for his discipline rather than pleasing to the eye. These and their colleagues were too intent upon the task before them to give any particular thought of how they might look to the audience. If they were questioned about it they would probably have been astonished at the thought that musical performance need be anything else than clearly directed and correctly played. The gesticulating conductor was still to come, in fulfillment of the Romantic urge. Beethoven's nine symphonies set the pace. Conductors had to develop who could handle them with something more perceptive than adherence to the notes in the score, and who could meet the more unbridled expressive and sensational demands of the music that was being written.

The general concert conditions were also changing. The industrial revolution was fostering bourgeois communities. The prosperous tradesman, or more probably his wife, was found cultivating the arts. There began to accumulate a new phenomenon in the Western World—



Tel. No. KE 6-3375

Pearls by Alixe
225 Berkeley St., Boston
BIJOUTERIE
• Selective Jewelry • Alert Service
• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*
CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

MALBENS
— famous Swiss Grapillon —

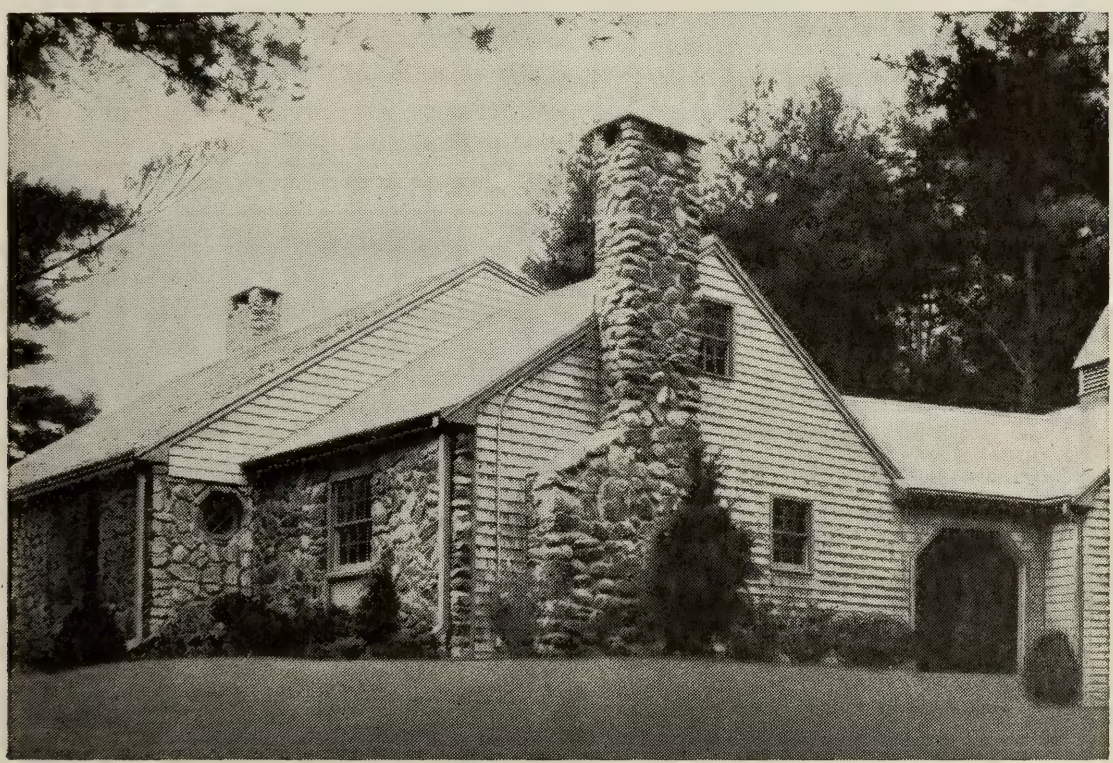
CO 6-1203
Free Delivery

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

a potential concert public, a public in complete contrast to the social gatherings in the mansions of Vienna or Paris, in contrast even to what was known as society in London.

The way was then open for the virtuoso conductor — the conductor to spread the gospel of Haydn, Mozart, Beethoven and Mendelssohn. He had at his command for the first time a proper, really professional orchestra, with wind instruments much improved by recent invention. He had before him an exciting privilege — the chance to initiate the multitudes into the beauties and delights of an accumulated symphonic treasury.

Symphonies were unknown to a general public in the early part of the last century. Music was for marching, for dancing, for use in the theatre. Music not in the theatres or ballrooms was in the open air. There were the Vauxhall Gardens on the Thames, the casinos on the Champs Élysées, the Tivoli Gardens in Copenhagen, the band concerts in Berlin under Gungl. In the Vienna Augarten there had long been semi-amateur concerts higher in intention than results. A Vienna populace flocked to the ballrooms and popular theatres. They also flocked to the concerts led by Johann Strauss, Jr. Strauss was undoubt-

If you want to speak a new language— **speak to Berlitz first.**

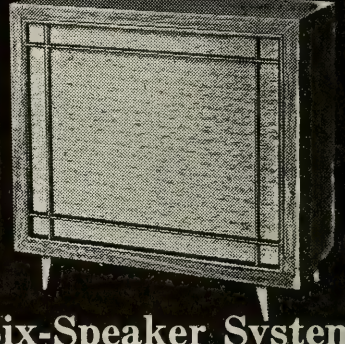
30 NEWBURY STREET

BOSTON

CO 6-6858

WHERE TO BUY

Wharfedale W90



Six-Speaker System

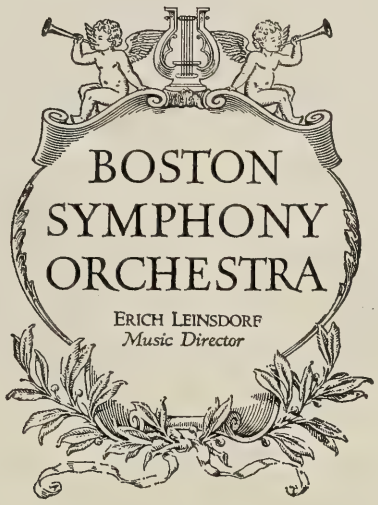
Enjoy the concert hall sound legendary with Wharfedale . . . the natural music, undistorted, uncolored by extraneous resonances. Wharfedale's W90 is a new kind of speaker system . . . two bass, two mid-range, two treble speakers in a sand-filled enclosure that's neither compact nor cumbersome. *In oiled or polished walnut $259.50. Utility model in sanded birch, without grill $244.50.*

(Shown on matching universal mounting base $9.95)

Available in Boston area at:

Radio Shack Corp., Rte. 1, N. E. Shopping Center, Saugus
Radio Shack Corp., South Shore Plaza, Braintree
Lafayette Radio, 584 Commonwealth Ave., Boston
Minute Man Radio, 28 Boylston St., Cambridge
Radio Shack Corp., Fresh Pond Shopping Centre, Alewifebrook Parkway, Cambridge
Radio Shack Corp., 594 Washington Street, Boston

BRITISH INDUSTRIES CORP., PORT WASHINGTON, N.Y.



"I AM PROUD TO BE LISTED ON THE ROLL OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA"

So wrote an elderly lady from Huntsville, Alabama who has heard the Orchestra only rarely but remembers these occasions with joy. Her letter continued:

> *Enclosed is a small check for your Orchestra's fund. I have had much joy whenever I have had the privilege of hearing it. Though I am old now and travel little, I enjoy the Orchestra in retrospect . . . and I should like to be included in your annual appeal for funds to offset the deficit.*

The FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA trust that those who are privileged to hear the Orchestra frequently will be pleased and "proud to be listed on the roll of the Friends."

Contributions to the Friends are gratefully accepted at the Friends Office, Symphony Hall.

edly a good leader. He also knew what was exclusively wanted — his own waltzes, galops and other dance numbers. More substantial music was to be found in a few places: the free town of Leipzig which was the first to develop "subscription concerts" in the Gewandhaus; London, where however amateurism abounded, Frankfurt and Düsseldorf which put on summer festivals. The world at large was due a revelation of a glorious art.

The beginnings of that revelation were unsavory. The man who first opened the portal was no saintly benefactor. He was a self-seeker, a contriver of spectacles who would stoop to any trick that would catch the crowds. Some denounced him as a mountebank. They were partly but not wholly right. Consciously or not, he served mankind.

His name was Louis Antoine Jullien. He was born in Switzerland in 1812, raised in Paris, where after a sketchy amount of musical schooling he learned to lead bands and dance orchestras by stepping in and doing. He drew great crowds in Paris, but in 1838 made a hasty journey to England, whether to escape his creditors or plow more fertile fields, or both. London was a place of opportunity where music was a foreign importation, where many visiting musicians, Italian, German or French, were doing very well indeed. Jullien built on his French repute, engaged enormous orchestras, all kinds of soloists, drew crowds to fill the largest available hall at his *"concerts d'hiver"* in the winter season,

la maisonette
the little house
of many designers
115 newbury street
boston

fashions
for all occasions
for all ages

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET



THE MARK I SHOWN AT THE WAR MEMORIAL OPERA HOUSE, HOME OF THE SAN FRANCISCO OPERA

RCA Victor Stereo...realism that rivals the concert hall

For "at home" concerts that rival the original, choose RCA Victor Solid State Stereo. This stately credenza embodies an impressive array of audiophile treasures, including the precision Studiomatic Changer with Feather Action Tone Arm.

The new Solid State tuner and amplifier are the most powerful ever built by RCA Victor: 300 watts of peak power (150 watts EIA Standard) drive an 8-speaker sound system for startling realism. Solid State FM-AM and FM Stereo radio, too.

Before you buy *any* phonograph, compare RCA Victor's experience in sound reproduction, dating back to the earliest days of the famous "Victrola"® phonograph. Remember, more people own RCA Victor phonographs than *any* other kind.

"HIS MASTER'S VOICE"

RCA The Most Trusted Name in Sound

Tmk(s)®

his *"concerts d'été"* in summer, his *concerts monstres* in the Zoological Gardens at Surrey. There was nothing new about popular concerts in London. It was in the Vauxhall Gardens a hundred years before that Handel's fireworks music had been played. Philippe Musard, Jullien's rival, had come from Paris where he had established the "Promenade" concerts and prospered until Jullien outdid him in extravagant showmanship and took over.

In the English Opera House, in 1838, Jullien extended a platform from the center of the stage to the middle of the auditorium, and there he stood at an elaborate pulpit. His players surrounded him, reaching to the stage. The audience looked up to him from three sides, from the bare floor where they "promenaded," and from the encircling loges. He was the center of all eyes, bewhiskered, gorgeously appareled with an embroidered shirt front and gleaming white wristbands. When he









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

was ready to begin, saffron colored gloves were brought to him on a salver.

All this was in atrocious taste, but it gave a new prominence to the conductor's role; it opened up the worst and the best possibilities of that role. Fortunately it has been the best that has survived. Jullien was smart enough to engage the most talented players to be had, he used his tricks to draw in miscellaneous crowds; for bait he had battle pieces with cannonades and bells, popular soloists, "monster" choruses. He was an experimenter as well as a showman, and when he put between these numbers symphonies by Mozart, Haydn or Beethoven, the experiment was a success. Beethoven was a new experience — for he was still a "modern" — arresting and therefore exciting. The symphonies became stepping stones for Jullien's own personal glory. While cultivating a world-wide public he was laying the pattern for the conductor as the central figure and all-important master of orchestral performance.

When the virtuoso conductor came upon the scene, he was there to stay. His kind at best can be a simon pure ministrant of the holy art of music. Visually speaking he is not quite that. Even in his most exalted moments he is in some degree putting on an act, and no doubt his successors will continue to do so, for the actor's craft has become

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Christmas Music Program
Sponsored by the Chorus Pro Musica
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

an accepted part of his profession. The ruses of showmanship are tacitly understood and expected; audiences will not have it otherwise, unless the showman becomes too demonstrative for comfort. The audiences look to the conductor to vitalize their impression of the music in hand, and accept the fiction that he is experiencing the excitement of the piece for the first time (instead of the hundredth time) and stirring his men to a like excitement. When a conductor shakes a trembling fist at the brass during a fortissimo passage, or throws his arms toward heaven for the final, crashing chord, or makes a frantic appeal to the violins for a streaming cantilena, we wish to forget for the moment that he is not really exhorting the musicians to give their all. The melodic passage has been exactly phrased in rehearsal, the brass and percussion players have been carefully coached to gauge their tone in the interest of balance and on the under side of coarseness. We really know that the conductor is helping the composer and the orchestra to put the music across to us by a sort of visual underlining of its dramatic impact, its rhythmic pulse, its urgency of climax. Most of us accept this bit of theatricality because our satisfaction is actually increased, we are raised out of our normal placidity. In Julien's day it was a new and exciting sensation. The conductor, a hypnotic presence, gave the picture of a magician conjuring sounds out of the air as if his stick were

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

a wand. He gave the illusion of creating the sounds, and was indeed giving them life in the ears of a fresh public who, unlike our jaded selves, were having their first experience of Mozart or Beethoven.

In 1853, Phineas Taylor Barnum carried Jullien to America to be exhibited as his latest wonder of the world. It was a fortunate alliance of the world's two prime showmen. Both were possessed by the urge for magnitude – the one displayed for the sake of money and the other dispensed it for the sake of glory. The Connecticut yankee capitalized on the general gullibility; the French megalomaniac recognized and even shared the general bad taste, but also sensed and reached toward the greater musical horizons of symphony and opera.

Jullien sailed from Liverpool for New York on August 1, 1853, with his family, the pick of his orchestra (to be increased by 100 players engaged in New York), and (according to press stories at the time) eleven tons of baggage. He opened up in the Castle Garden near the Battery on August 29. The huge circular structure was transformed into a garden indeed, and the stage resembled "a floral temple." The

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

THE WORLD OF MUSIC

By G. Wallace Woodworth

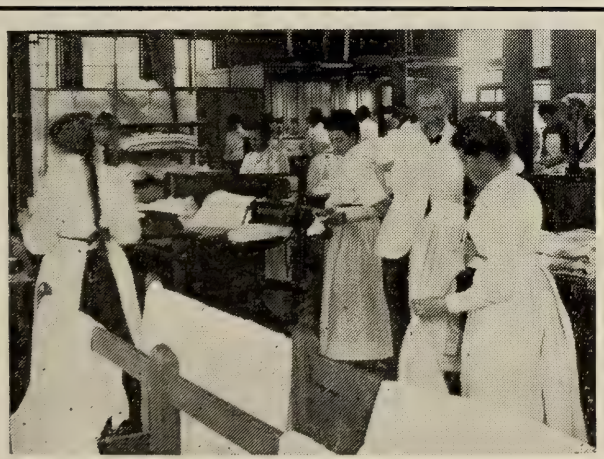
". . . a lovely book. Devoted to beauty, it is filled with beauty. Grounded in delight, it will give delight to its readers." — EDWARD WAGENKNECHT, *The Boston Herald.*
"[Mr. Woodworth] has transmitted into print, as he does from the lectern, a way of feeling about music, of caring for it. . . ." — ALAN RICH, *N. Y. Herald Tribune.*
Belknap Press. $4.75

HARVARD
UNIVERSITY PRESS

program opened with the *Freischütz* Overture, and traversed amid lesser matters the "Scherzo and Storm" from Beethoven's *Pastorale* Symphony, Mendelssohn's Scherzo from the *Midsummer Night's Dream* music. New York was as excited as if this at last was "the greatest show on earth." The critics were quite carried away. This rhapsody from the *New York Tribune* is a fair sample: "The arrival of M. Jullien forms an era in musical art in this country. He is emphatically a superior mind — a musical director entitled to guide, sway and triumph." It would seem that his triumph was more than personal. He may well have opened the ears of America to how a professional orchestra, how symphonic music could be made to sound (Theodore Thomas, then eighteen, joined his orchestra as violin soloist and probably learned something about conducting for future reference). He conducted Beethoven's Fifth Symphony twice, Mendelssohn's Scottish Symphony and Violin Concerto, also isolated movements. He made a tour of the Eastern Seaboard, the South as far as New Orleans, a sojourn lasting almost a year and traversing 214 concerts.

Jullien returned to Europe with a considerable number of dollars and, being entirely devoid of caution, grandiose plans. His intoxica-

THE BOSTON SYMPHONY
STRING QUARTET
quartet in residence at The New England Conservatory
JOSEPH SILVERSTEIN — BURTON FINE
GEORGE ZAZOFSKY — JULES ESKIN
FRIDAY, JANUARY 8
JORDAN HALL • 8:30 p.m.
Tickets: $4.00 - $3.50 - $3.00 - $2.00 at the Jordan Hall Box Office, 30 Gainsboro Street, Boston. Telephone KE 6-2412.


TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.
QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.
Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

tion by success was stronger than his judgment. Further tours involved him in debt and finally insolvency. He returned to Paris in 1860, was promptly arrested on account of his earlier bankruptcy there, was imprisoned for debt and shortly died in an insane asylum on March 14, a flamboyant character to the last.

His impress upon the musical world was that of a meteor, but there was something that lingered — a precedent for conductors to follow in how to find and hold a public, how to fulfill a noble mission.

J. N. B.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

CONCERTO IN A MINOR FOR VIOLIN AND VIOLONCELLO, *Op.* 102

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Brahms composed this Concerto in the summer of 1887 at Thun in Switzerland. It had a rehearsal performance at the Kurhaus in Baden-Baden, when the composer conducted and the solo parts were played by Joachim and Hausmann. The first public performance was at Cologne, October 18, 1887, with the same soloists, Brahms again presiding. Theodore Thomas gave the first performance in America in New York, January 5, 1889, when the violinist was Max Bendix, the cellist Victor Herbert. The Boston Symphony Orchestra gave the first Boston performance on November 18, 1893, with Franz Kneisel and Alwin Schroeder as soloists. The Concerto was performed after Brahms's death, April 10, 1897, and again on January 31, 1902, with the same soloists. There were performances on January 21, 1910, with Willi Hess and Alwin Schroeder, and February 23, 1917, with Anton Witek and Henrick Warnke. It was again played at a Brahms Festival, April 26, 1933, when the soloists were Richard Burgin and Jean Bedetti, and again January 18, 1924. The most recent performance was on April 13–14, 1956, when the soloists were Zino Francescatti and Samuel Mayes.

The score requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

Brahms' "double" Concerto was his last orchestral work. It followed the Fourth Symphony by two years, the Second Piano Concerto by at least five. Perhaps this was the closest approach he could manage to undertake to that medium which seems to have been carefully avoided by most of the "great" composers — the concerto for violoncello. It is plain that he composed this work with Joseph Joachim in mind, and it may be guessed that he would not have been disposed at this mellow period of his artistic life to write a second violin concerto for a virtuoso, involving as it would a larger amount of display passagework than would have been to his taste at the time.

Joachim had been separated from his wife, and when he had sued for divorce Brahms had been in sympathy with Frau Joachim. A letter from him to her to the effect that he could not believe the charges against her had been read in court and had influenced the decision against Joachim. When, at length, the two old friends were ready to make their peace, Brahms sent him a score of this concerto with the unadorned inscription: "To Him for Whom It Was Written."

Brahms admitted, in a letter to Clara Schumann, that he was not so much at ease writing for the violin and cello as for his own instrument,

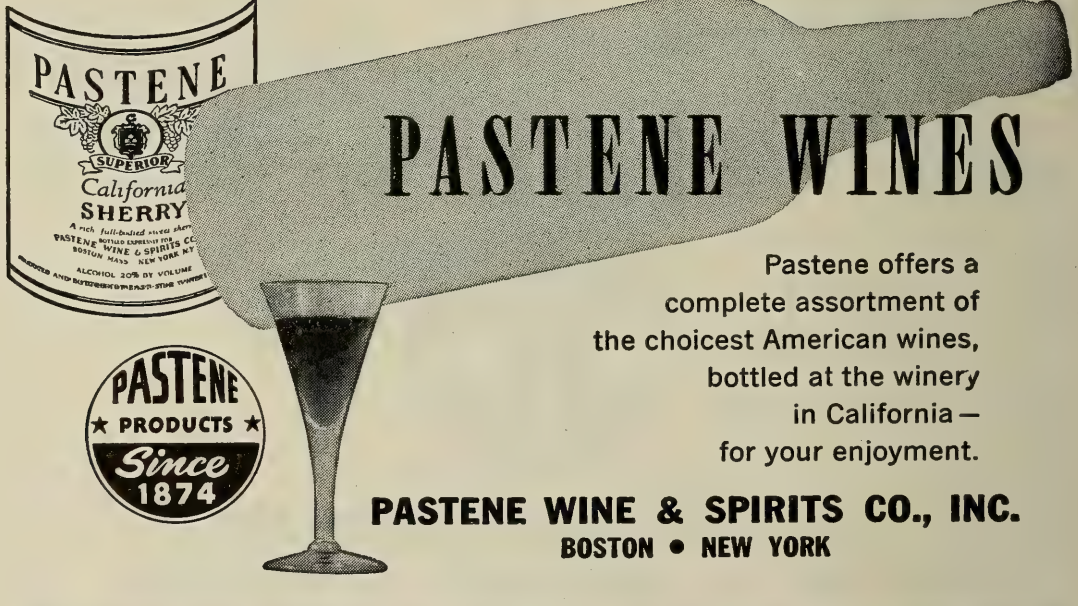
The Brown and White Fleet

Boston Cab
KEnmore 6-5010

Brighton Cab
STadium 2-2000

Brigham Cab
BEacon 2-5500

Cleveland Cab
ASpinwall 7-8700



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

the piano. "Indeed, it is not at all the same thing to write for instruments whose nature and timbre one has in one's head as it were only from time to time, and which one hears only with one's intelligence, as it is to write for an instrument which one knows through and through as I do the piano. In this case I know thoroughly what I am writing and why I write in this way or that." Addicted to understatement, he was to prove in the music itself that he knew a thing or two about the handling of string instruments, and how to match their double discourse with symphonic development to a good end. Brahms was writing as one pianist to another. Missing, for the time being, the instrument obedient to his fingers, he was by no means ill at ease in writing for the instruments that were not.

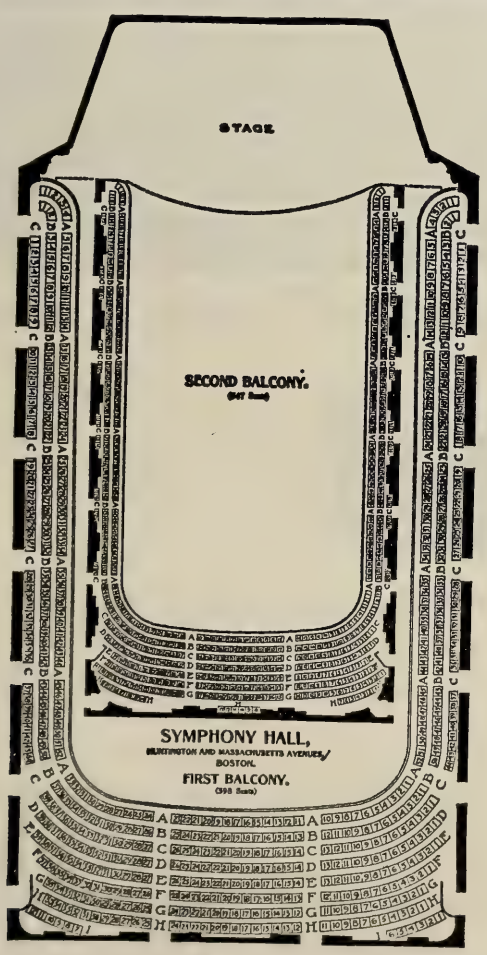
ERNEST F. DIETZ, *President* Established 1908

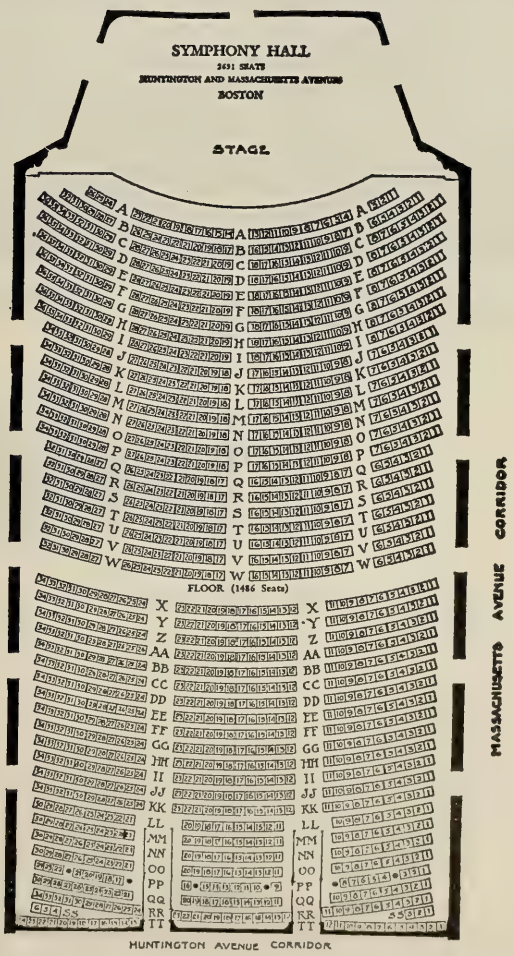
George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Twelfth Program

(Following Christmas Week)

FRIDAY AFTERNOON, JANUARY 1, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

HAYDN . . . . . The Seasons ("Die Jahreszeiten")

SPRING (DER FRÜHLING)

SUMMER (DER SOMMER)

INTERMISSION

AUTUMN (DER HERBST)

WINTER (DER WINTER)

(First performance at these concerts)

HELEN BOATWRIGHT, Soprano

CHARLES BRESSLER, Tenor

THOMAS PAUL, Bass

HANDEL AND HAYDN SOCIETY CHORUS

DR. EDWARD F. GILDAY, Director

These concerts will end about 4:25 o'clock on Friday Afternoon; 10:55 o'clock on Saturday Evening.

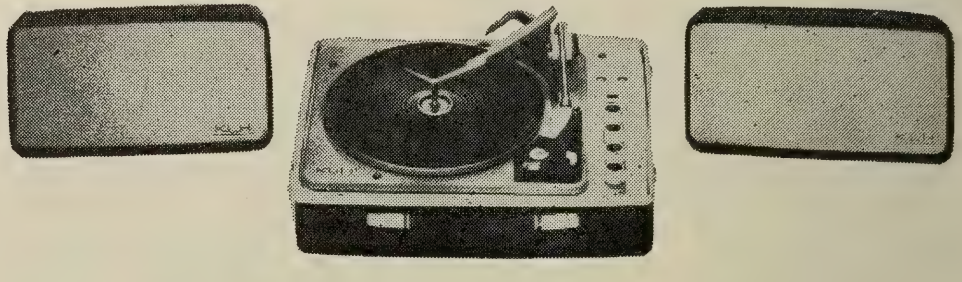
BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

ROSSINI . . . . . Overture to "La Scala di Seta"

(First performance at these concerts)

STRAVINSKY . . . . . "Pulcinella," Ballet with Song, in One Act

Overture — Serenata (Tenor) — Scherzino — Allegro — Andantino — Allegro — Allegretto (Soprano) — Allegro assai — Allegro alla breve (Bass) — Andante (Trio) — Andante (Tenor) — Allegro (Tenor, Soprano) — Presto (Tenor) — Larghetto — Allegro alla breve — Tarantella — Andantino (Soprano) — Allegro — Gavotta (with two variations) — Vivo — Tempo di Minuetto (Trio) — Allegro assai (Finale)

(First complete performance at these concerts)

Soloists: HELEN VANNI, Soprano; JEROLD SIENA, Tenor;
THOMAS PAUL, Bass

INTERMISSION

WAGNER . . . . . Excerpts from "Götterdämmerung"

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE — PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

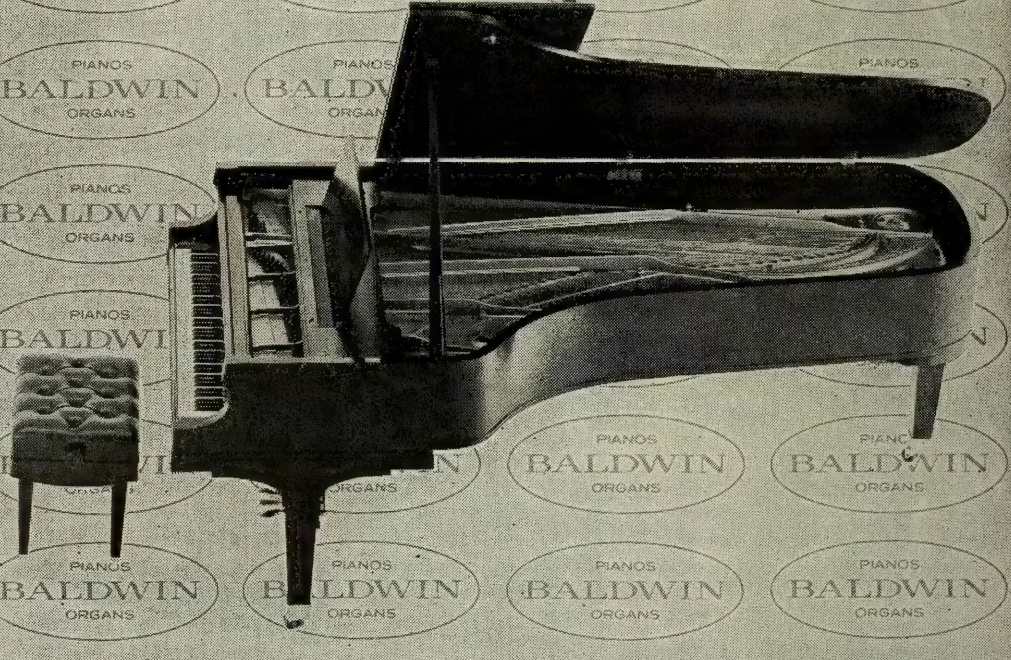
ROSARIO MAZZEO, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

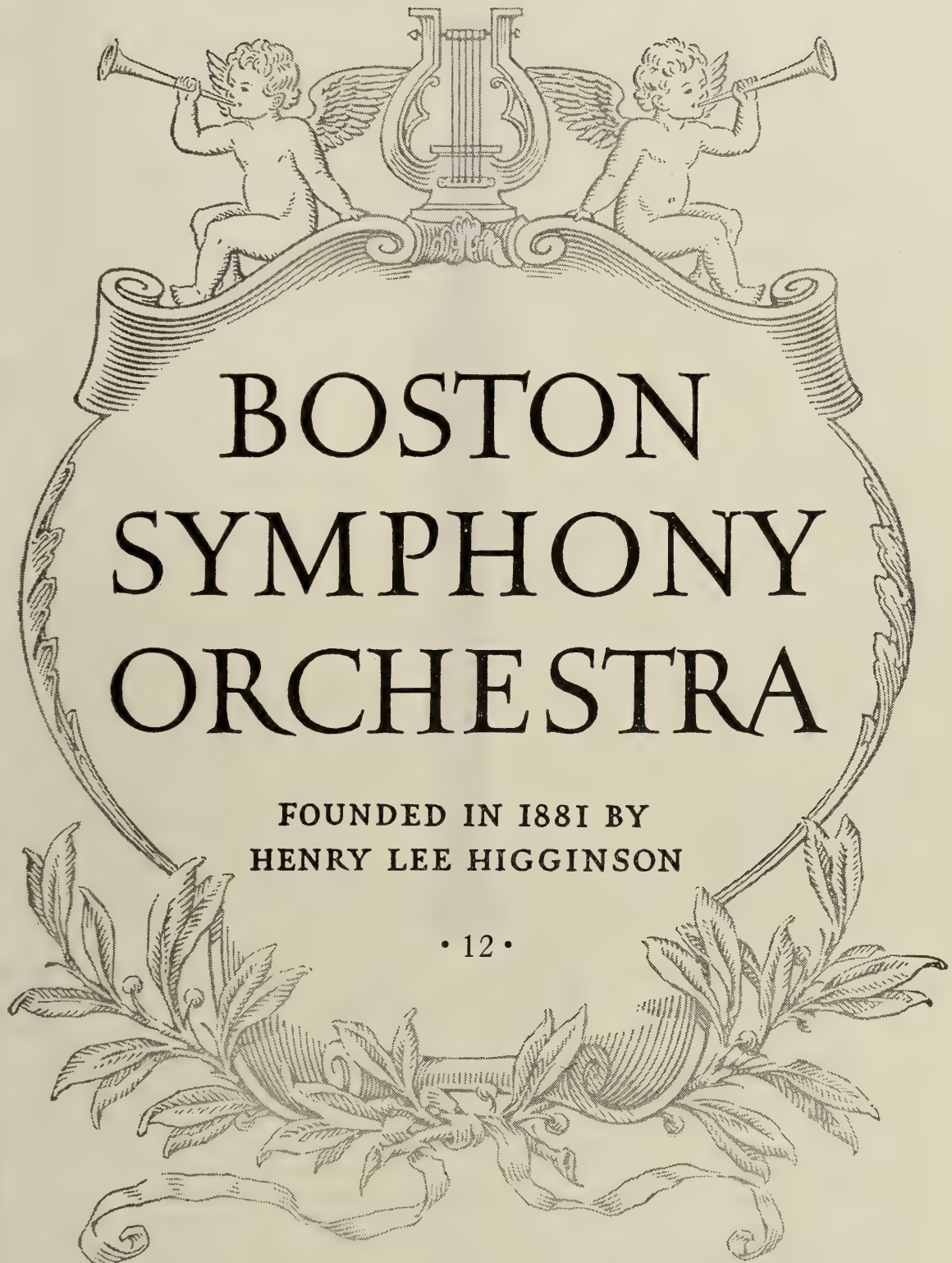
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

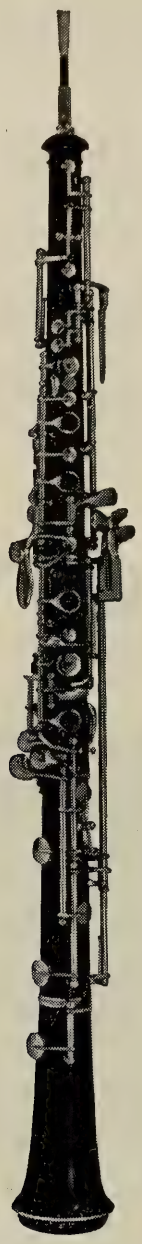


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 12 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

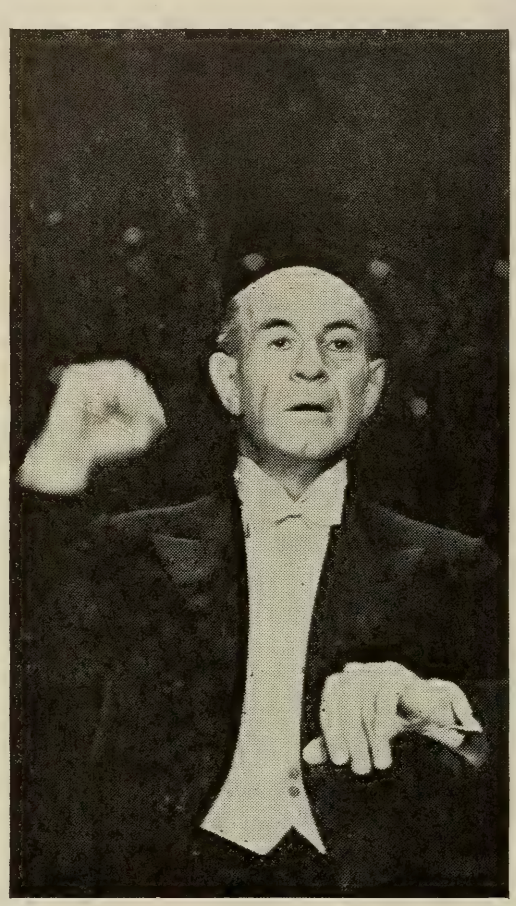
ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Erich Leinsdorf and the Boston Symphony Capture the Magic of

A Midsummer Night's Dream

From the Overture and Scherzo to the last notes of the Finale, Leinsdorf and the Boston Symphony perform Mendelssohn's score with grace, charm and imagination. Leinsdorf suffuses his reading with the shimmering glow of fancy, and the orchestra—with assisting soloists Arlene Saunders, Helen Vanni and narrator Inga Swenson—transports the listener on an airy excursion into Mendelssohn's enchanted world. Sheer magic in this exquisite *Dynagroove* album.



RCA VICTOR
TMK(S)®
RCA The most trusted name in sound



CONTENTS

Program (for this week) . . . 713
Program (January 8–9) . . . 763
Program (January 15–16) . . . 765

NOTES

Haydn (The Seasons) 715

THE OLDEST MUSICAL SOCIETY

The Handel and Haydn Society enters with this pair of concerts its 150th year. The Society was founded in Boston on March 24, 1815, for the avowed purpose of "improving the performance of sacred music and introducing into general use the works of Handel and Haydn and other eminent composers." The venerable Society has lived up to its intention —more fully with Handel's music than Haydn's, for one reason because Handel left more choral music. Haydn, then six years dead, had composed fewer oratorios, but his *Creation* and *The Seasons* have not been neglected. At that time composers whose music was later to be performed by the Society were still too young—Mendelssohn was six years old, Wagner and Verdi were two. Gounod, Franck, many others were still unborn.

The Handel and Haydn Society plans to celebrate its anniversary at the conclusion of the season with an "international choral festival" in Boston.

THE SOLOISTS

HELEN BOATWRIGHT is a native of Wisconsin and a graduate of Oberlin College. Her career is devoted largely but not exclusively to the Baroque period. CHARLES BRESSLER is a Pennsylvanian and a graduate of the Juilliard School. He was an important member of the New York Pro Musica. THOMAS PAUL is also a graduate of the Juilliard School. He is presently associated with the New York City Opera. All three singers have taken part in Berkshire Festival performances.



One Touch of Satin

On the scalloped collar of our velvet at-home coat. Black with Pink. Sizes 10 - 18. **$75.00**

Makanna, Inc.
The Trousseau House of Boston

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

HAYDN'S "THE SEASONS"

There is a special interest in Haydn's final choral work which, on account of its length, is seldom performed in its entirety, and is to be heard for the first time at these concerts. Donald Francis Tovey has described this work at length in his *Essays in Musical Analysis,* and makes the following comment: "The more I study the technique of Haydn's middle and later works, the more I am impressed with his own conviction that he was neither a facile nor a quick writer, and that his mature handling of musical form needed immense reserves of energy used in procedures which were individual for each work.

"In *The Seasons* I do not find any abatement of power as compared with *The Creation.* Except in the last chorus, the whole subject is of a lower order, and its appropriate treatment represents Haydn at his best. There is more that can be cut out than in *The Creation.* I used to think that the greater length of the choruses was a sign of old age, representing a nervous fear lest their size should be inadequate, but on rehearsal I find them terse and their choral power as great as that of any choral music. The time is ripe for us to recognize in Haydn and Mozart choral writers of the calibre of Handel. The rediscovery of Bach, who, as Schweitzer very truly says, is Gothic, has blinded us to the merits of other styles of musical architecture; but the choral art of Mozart and Haydn has yet the power to rise out of all the squalor in which their patrons tried to keep it."

COMING CONCERTS

The music of the Ballet, *Pulcinella,* is to have its first complete performance at these concerts next week. The score interpolates excerpts from the operas of the early Neopolitan composer, Giovanni Pergolesi. Needless to say, Stravinsky has made use of the music in his own way, and not without his own fantasy and humor. A suite from this score, keeping only instrumental portions, was

introduced to America at the Boston Symphony concerts under Pierre Monteux in 1922, and later repeated. The following paragraph appears in the score of the Ballet: "The subject of *Pulcinella* is taken from a manuscript found in Naples in 1700, containing a great number of comedies which put on the stage the traditional personages of the Neopolitan folk-theatre." The figures of Pulcinella and his fellows are drawn from the *Commedia del Arte.*

Isaac Stern, who is to be the soloist on January 15–16, has often played with this Orchestra, will be heard in Beethoven's Violin Concerto for the first time in this series.

New to these concerts will be Aaron Copland's *Music for a Great City,* which was composed for London. It will be performed on January 29–30.

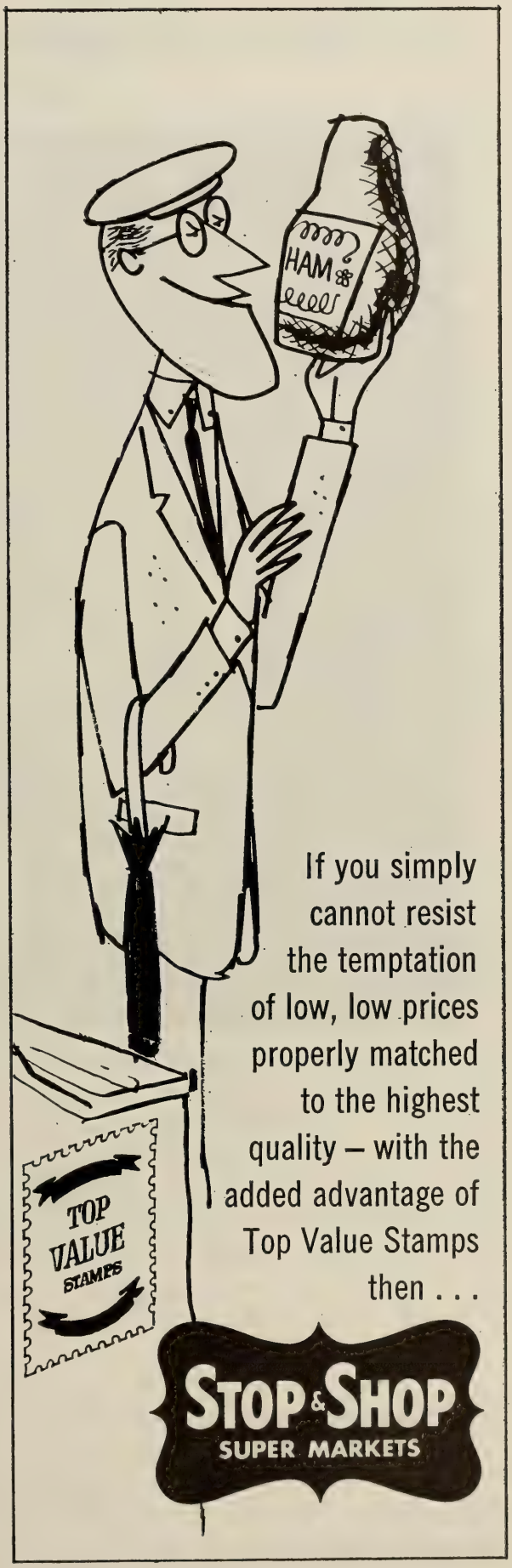
Two works by Alban Berg will be performed on February 5–6: the songs "On Picture Post Card Texts," Op. 4, and *Le Vin,* to a text by Baudelaire. Phyllis Curtin will be the soprano soloist.

Charles Munch will be the guest conductor at the seventeenth and eighteenth pairs of concerts (February 12–13 and 19–20).

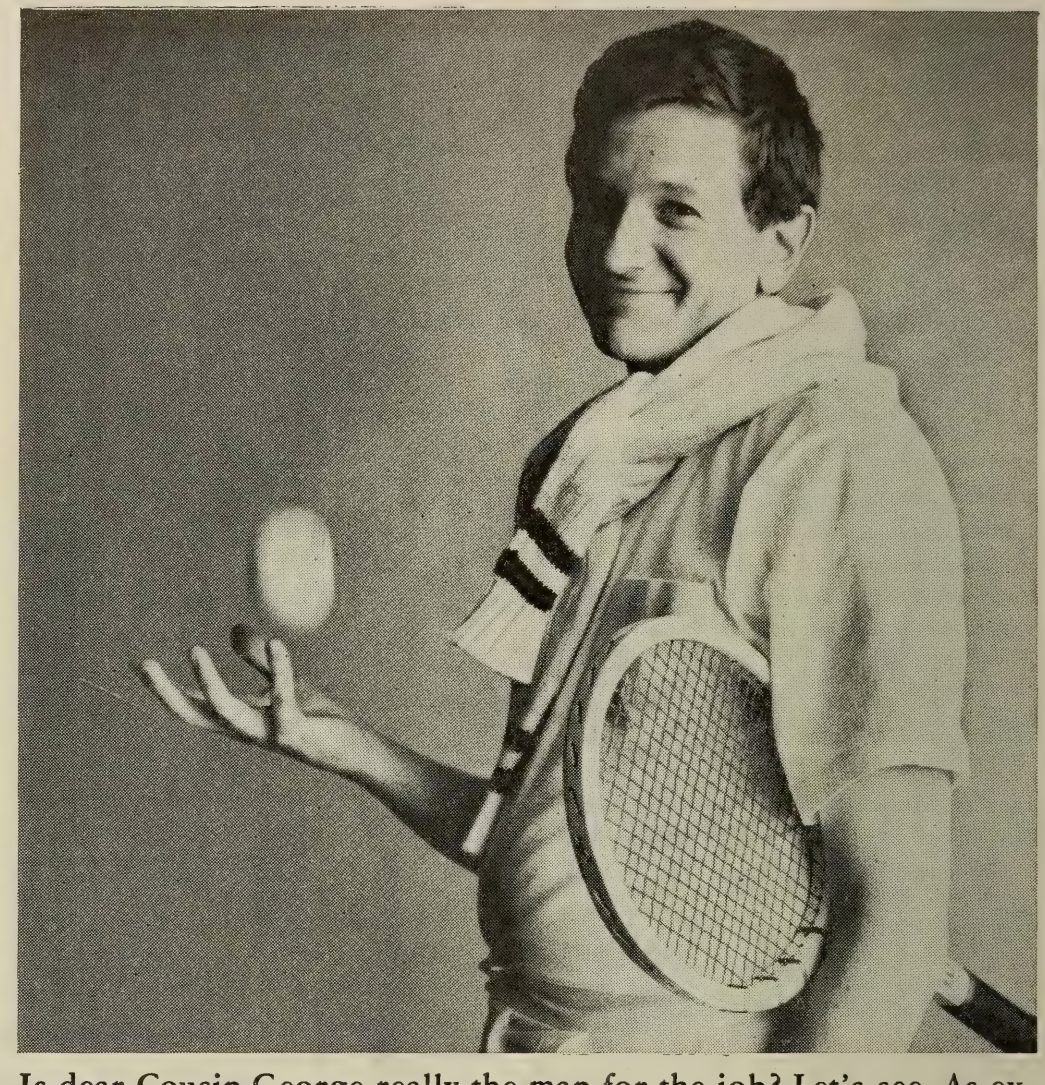
• •

The series of recitals on the Symphony Hall organ will begin on Sunday, January 10, at 6 p.m. E. Power Biggs will be the organist. (See page 725.)

The second of the series of three concerts by the Boston Symphony Chamber Players will take place in Sanders Theatre, Cambridge, on Sunday, February 7, at 8:30. Claude Frank will appear with the group on this program in Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452, Gunther Schuller's Music for Violin, Piano and Percussion (1957). Elliott Carter's Woodwind Quintet (1948) will be played, and (again with Claude Frank) Brahms' Piano Quintet in C minor, Op. 60.



Are you sure you should name Cousin George as executor of your Will?



Is dear Cousin George really the man for the job? Let's see. As executor of your Will, he'll have responsibilities like protecting your assets . . . compiling an inventory . . . appraising the value of each item . . . documenting the assets . . . settling bills and claims . . . meeting cash needs . . . making the wisest investments.

Now you know why so many people name us as executor. And as trustee. Your plans are safeguarded by investment analysts, tax specialists and other experts. These are men who offer round-the-clock, on-the-spot talents you can't expect any individual executor to have.

We suggest that you and your lawyer talk with us about this important matter of naming the right executor. And Cousin George seconds the motion.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Twelfth Program

FRIDAY AFTERNOON, JANUARY 1, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

HAYDN . . . . . The Seasons ("Die Jahreszeiten")

SPRING (DER FRÜHLING)

SUMMER (DER SOMMER)

INTERMISSION

AUTUMN (DER HERBST)

WINTER (DER WINTER)

(First performance at these concerts)

HELEN BOATWRIGHT, Soprano

CHARLES BRESSLER, Tenor

THOMAS PAUL, Bass

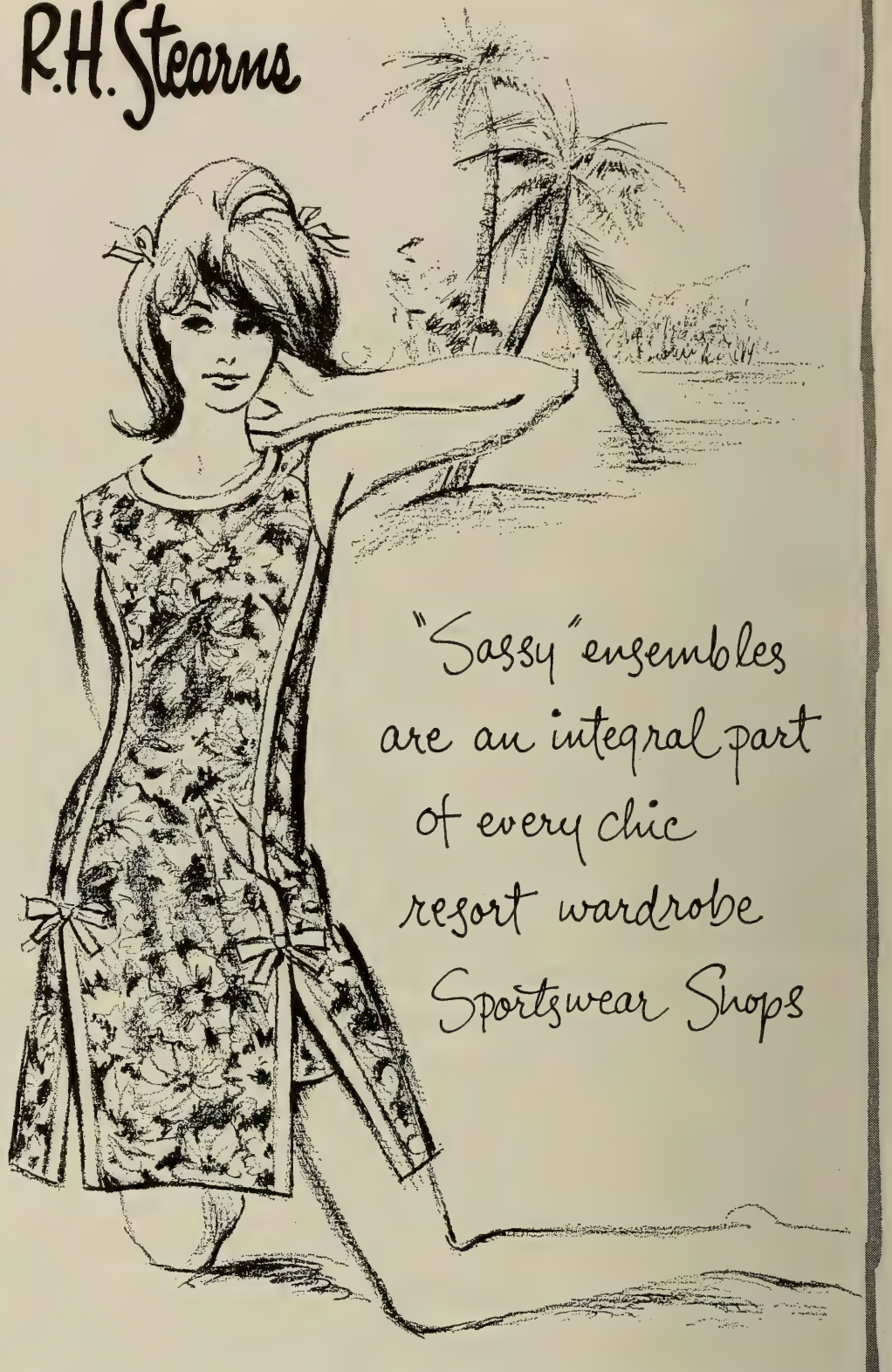
HANDEL AND HAYDN SOCIETY CHORUS

DR. EDWARD F. GILDAY, Director

These concerts will end about 4:25 o'clock on Friday Afternoon; 10:55 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



"Sassy" ensembles
are an integral part
of every chic
resort wardrobe
Sportswear Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

THE SEASONS

By FRANZ JOSEPH HAYDN

Born in Rohrau, March 31, 1732; died in Vienna, May 31, 1809

Haydn composed *Die Jahreszeiten* in the years 1799 and 1800. It was first performed in the Schwarzenburg Palace in Vienna, on April 24, 1801.

The text was derived from the four poems by James Thomson (1700–1748). Thomson had published Winter in 1726, Summer in 1727, Spring in 1728, Autumn in 1730. Baron Gottfried van Swieten prepared a German text for Haydn, based upon Thomson, but re-ordered for the purposes of a musical setting.

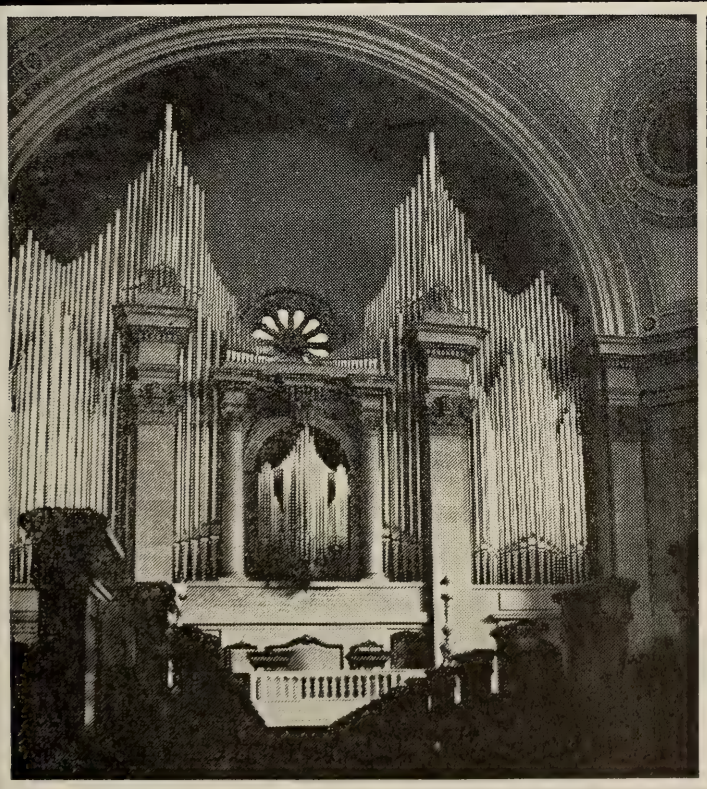
The following orchestra is required: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, tambourine and strings, with harpsichord continuo.*

The most recent performance of the entire work in Boston was given by the Handel and Haydn Society on April 8, 1957, under the direction of Thompson Stone. This was the fourth performance by the Society, the first having been in 1875 (under Carl Zerrahn), the second on May 7, 1880, and the third under Emil Mollenhauer in 1906. A performance was given on March 31, 1866, under the direction of B. J. Lang, when it was announced as "the first time in Boston in all four parts." The chorus is not named but a newspaper reported: "He had gathered together a crowd of heartily interested singers, some 250 voices fresh and lilting." There was a "full orchestra." A still earlier performance by the Sacred Harmonic Society is recorded on December 13, 1851 (probably not complete). A performance by the Cecilia Society in 1890 was also not complete.

(For text, see page 730.)

IT WAS eight years before Beethoven completed his "Pastoral" Symphony that Haydn wrote his choral work in praise of God in Nature. Other music had been written on this subject, and a still greater amount

* William Dowd harpsichord used? played by Luise Vosgerchian.



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)

of literature. The fourfold poem by James Thomson, the Scottish poet, had been in circulation for seventy years.* When Milton died in 1674, he left *L'Allegro,* which Handel set in 1740. Vivaldi composed his *Four Season* a little earlier. Time has singled out the four works of these composers among many by others as if to prove that the love of nature lay deeper in them than in the contemporary fashion of sound imitations which they followed.

There can be no questioning the sincerity of Haydn's faith, nor, on hearing *The Seasons,* can we doubt that he knew and fondly remembered the delights of country life. It can be definitely doubted whether Thomson's book, which was presented to him in London and which he carried back to Vienna, could have meant much to him. Its endless stanzas, heavy with abstruse metaphors, would have discouraged a better linguist than Haydn, with his smattering of English.

The Baron Gottfried van Swieten was in a better position to advise him. His English was better, and what was more important, he was Haydn's most active patron and propagandist, well aware that England was Haydn's promised land for adulation, fame and money. England

* Haydn's "Oratorio," not so called in the first edition, is also fourfold. It could be considered as four cantatas, which can be separately performed.

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

Hurwitch Bros.

TWENTY NEWBURY STREET



Filene's

Wide ribbed evening suit

This rich, wide, wonderfully ribby cotton ottoman evening suit loves parties, little dinners, evenings at theater. The deep U necked jacket, bejewelled with huge glittery jet buttons, is over a folded A-line skirt. $55. Oxford Shop, Filene's Boston, Northshore, Southshore, Chestnut Hill

had drawn him twice to its shores, engaged him to compose his twelve greatest symphonies. Van Swieten was well aware that the best fortune of his protégé lay there, aware too that the English were an oratorio-loving and a Handel-conditioned people. He had previously revised the text of *The Seven Last Words* for Haydn, and later, having been shown the much longer text of *The Creation,* urged it upon him. This libretto had been prepared (presumably) for Handel, but was not used by him. It was translated from the English of Lidley (or Linley) into German by Van Swieten. The subject was the creation of the world, the sources the book of Genesis and Milton's *Paradise Lost. The Creation,* composed and performed by Haydn in 1796, was a tremendous success both in Vienna and London. Adored as a symphonist in London, he was now adored as a composer of choral music, and the Baron was eager to push him further on this path.

Haydn was less eager. He was sixty-seven and ailing in health. To undertake a score of such magnitude as *The Seasons* meant hours of daily work over a long period. To protest would not have availed Haydn, for the Baron's advice was always more like an order. He had cause for personal satisfaction, and looked upon *The Creation* and *The Seasons* as joint ventures, Haydn–Van Sweiten collaborations.

Haydn was the third feather in the Baron's cap. He had done much for



The Best Food in the World from All Over the World

RECENT ADDITIONS

Wild Rice Pancake Mix
Sliced Smithfield Ham
Swedish Pepparkakor
Fruit Decorated Ham
Cheese Brittlets
Shad Roe Caviar
Cheddar Cheese Snacks
Long Grain and White Rice

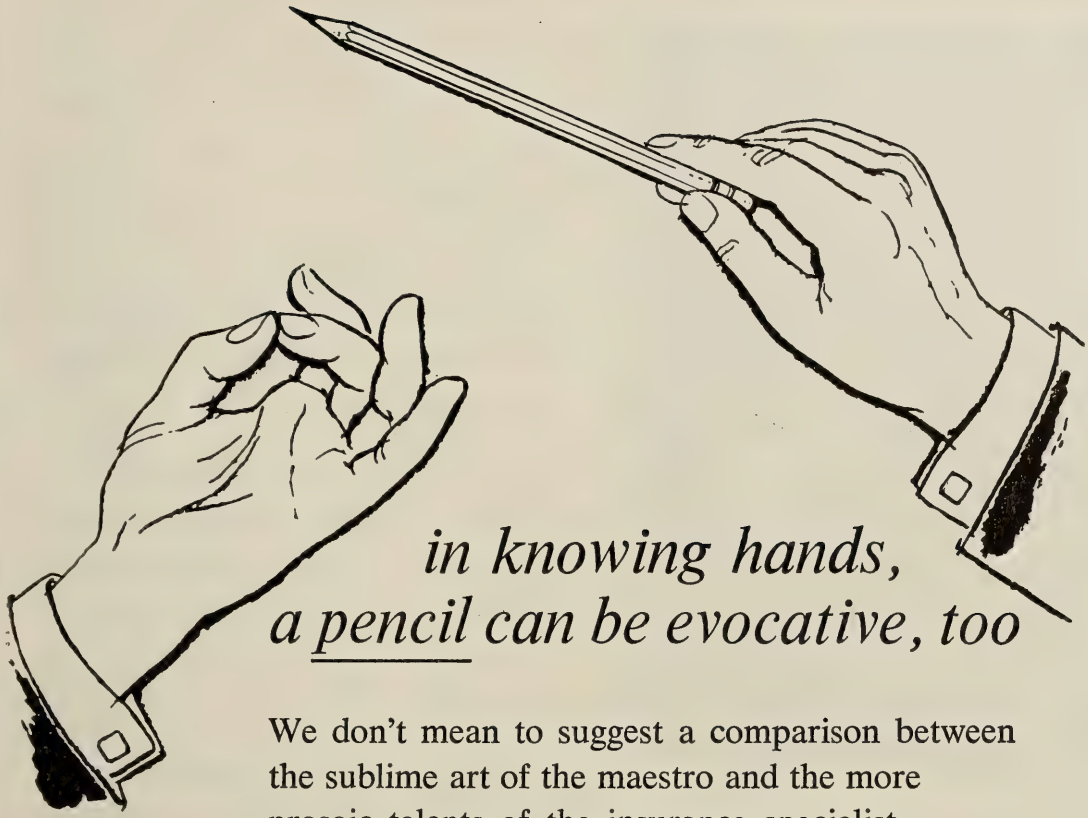
POPULAR FAVORITES

Mocha and Java Coffee
Sahib India Tea
Wild Strawberry Jam
Spiced Honeydew Melon
Smoked Rainbow Trout
Rock Cornish Game Hens
Baby Belgian Carrots
Hawaiian Macadamia Nuts

S. S. PIERCE

IMPORTERS and GROCERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

Beethoven in Vienna, and before Beethoven he had been equally helpful to Mozart. His career was a vindication of the point of view predominant in Vienna that music was a noble art consistent with noble rank — consequently an art for the amateur by whom it was encouraged, brought to performance, possessed. The Baron was the son of the doctor favored by the Empress Maria Theresa. He had settled in Vienna as Director of the Imperial Library, and became the creator of an amateur society for the furtherance of choral performance, a forerunner of the *Gesellschaft der Musikfreunde.* He had come from Berlin, a conservative stronghold under Frederick the Great, where he had learned to admire the music of Bach and Handel. He deplored the neglect of these two Baroque masters in frivolous Vienna, and had enabled Mozart to delve deeply into the music of both and come forth with fugues of his own. Having been Mozart's friend and promoter, organizing private concerts, he became equally zealous for Beethoven, leading him likewise into Bach and Handel. Haydn, after Mozart's death, became his special protégé. When Haydn in his old age turned his energies to oratorio, he was obviously influenced by the choral style of Handel. He attended the monster Handel Festival at Westminster Abbey in 1791. The English were oratorio-minded and plainly receptive. Nor was Van Swieten, who prided himself on his acumen, unaware of this opportunity. Haydn resented his proprietary ways, but also had

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Sherman A. Walt



BORIS AND MILTON — Boston

Honored for bravery as well as bassoon-playing, equally at home with a chamber group, a trout stream, a ski slope, or a sports car, Principal Bassoon Sherman Walt updates in a measure the idea of the Renaissance man.

For all his outside interests and achievements, though, he is best and most justly known for his hauntingly melodious performances on a grave and noble instrument.

His career began in the town of Virginia, Minnesota; continued at the University of Minnesota and the Curtis Institute of Music, where he studied under Del Negro and Tabuteau; was interrupted during World War II by service with the 83rd Infantry Division, in the course of which he received the Bronze Star; and resumed with the Chicago Symphony in 1947.

Five years later, he joined the Boston Symphony. A distinguished bassoon teacher, he is a faculty member of both the New England Conservatory and the Berkshire Music Center.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

cause to be grateful for his favors. For Van Swieten, the translation of *The Seasons* was no light task. It was far more formidable than *The Creation.*

Haydn's first choice would not have been a landscape of the work-a-day world, with an entire cast of peasants, in complete contrast to the heavenly cast of *The Creation.* But he respected the Baron's judgment. He was quite used to fulfilling orders – he had done little else all his life. The advice was wise. Another oratorio to follow *The Creation* was looked for. That work had placed him firmly in the public mind in Vienna, London and Paris, as the foremost living composer (Beethoven was as yet little known).

Haydn was nevertheless reluctant. With an assured income, and having stocked the world plentifully with symphonies and quartets, he could have treated himself to a bit of leisure, and attempted nothing more arduous than songs and small vocal ensembles. He complained of illness and fatigue. Perhaps his admirers goaded him; perhaps he could not free himself of the habit of full application. In any case his final (and also longest) work reveals him at the very peak of his skill and imaginative resource. At sixty-seven, he considered himself and was considered an old man. One can only marvel at his creative vigor and resource, that he could still turn out music with the freshness and ebullience of youth.



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Haydn completed his score in eleven months, not without some grumbling at the hard work involved, a disinclination belied by the music in every part. Its immediate and enormous success must have surprised him, for he had had no great faith in the work. "All must feel," he wrote, "as I myself feel, that it is not a *Creation* for the following reason. In *The Creation* the characters are angels, in this they are peasants." Angels are more exalted beings than peasants; Biblical and Miltonian solemnity is more exalted than the everyday doings of peasants. Haydn was a devout believer who put Godly matters first. What he probably did not realize was that faith can find an even more direct communication when the artist is of peasant origin, remembers his country life and is possessed by the mood of wonder at Nature's bounty. The Haydn who treated churchly texts with frank cheerfulness (but not irreverence), was able with a humble subject to give still freer play to the same endearing qualities — the turns of wit, the play of humor, the inexhaustible melody, all enclosed in a flow of warm spontaneity. Despite his protestations, he was quite at home when in his imagination he shared the daily life of the simple folk who inhabit *The Seasons* — their contentment in the daily task, their pleasures in dancing, in hunting, in story-telling, in loving, even their gratitude to God in choruses of praise.



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

SYMPHONY HALL

ORGAN CONCERTS

FIFTH SEASON, 1965

presented by the

BOSTON SYMPHONY ORCHESTRA

E. POWER BIGGS - Jan. 10 GEORGE FAXON - Feb. 14

ALLAN BIRNEY - Jan. 24 DONALD WILLING - Feb. 28

JOHN FERRIS* - Mar. 28

* Assisted by members of the Boston Symphony Orchestra

First Program . . . E. POWER BIGGS — JAN. 10

BACH	Fugue in C major ("Fanfare") Trio Sonata No. 1, in E-flat
HINDEMITH	Sonata No. 1 (1937) Sonata No. 2 (1937)
HEWITT	The Battle of Trenton—"A Favorite Historical Military Sonata dedicated to General Washington"
IVES	Variations on "America"

SUNDAYS AT SIX • ALL SEATS UNRESERVED

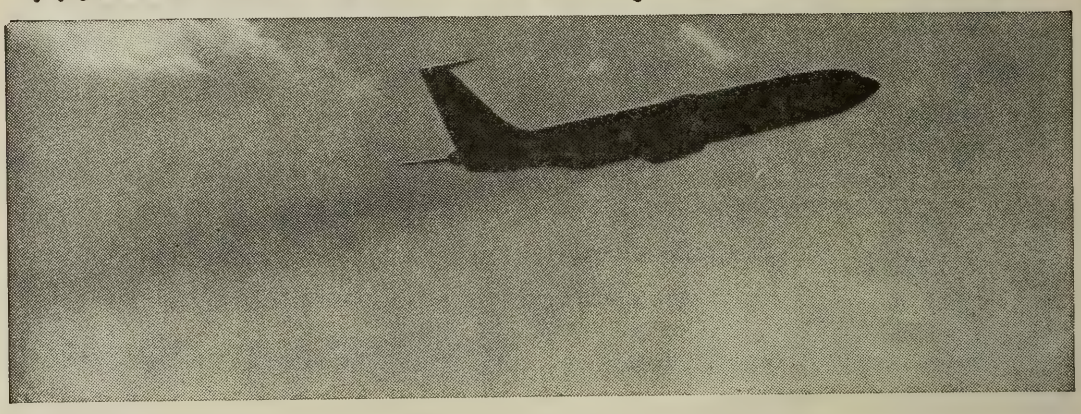
One-Hour Program, No Intermission

SERIES OF FIVE CONCERTS: $6 — SINGLE CONCERT $1.50

SERIES TICKETS NOW AT SYMPHONY HALL BOX OFFICE, CO 6-1492

Donald Francis Tovey has written an entertaining commentary on *The Seasons* in his *Essays in Musical Analysis.* In it he derides the Baron Van Swieten for his liberties with Thomson's text, for "committing the grossest slander in coupling his name with Thomson's at all." This seems ungrateful to the worthy gentleman without whose enterprise and persistence we would not have *The Seasons.* Van Swieten did indeed retain what he could from the story and its imagery. To retain any more would have been clearly impossible. Thomson's four poems cover more than two hundred closely printed pages. The Baron's text, long as it is, would fill about ten such pages. The requirements for musical treatment involved stretching the text by the repetition of phrases. It also involved the division into recitative, solo and ensemble sections, dramatic effectiveness in forthright exposition, contrast, narrative style through character parts. This re-ordering the Baron handled with practical understanding. Nothing could have been more unsuited to music or less theatrical than Thomson's profuse, contemplative, digressive lines. They are polished, often vivid, aptly worded, but they are inextricably literary and poetical, very English. Dr. Samuel Johnson, who provided a biographical preface to Thomson's collected works, wrote that "Everything appeared to him through the medium of his favorite pursuit. He could not have viewed those

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

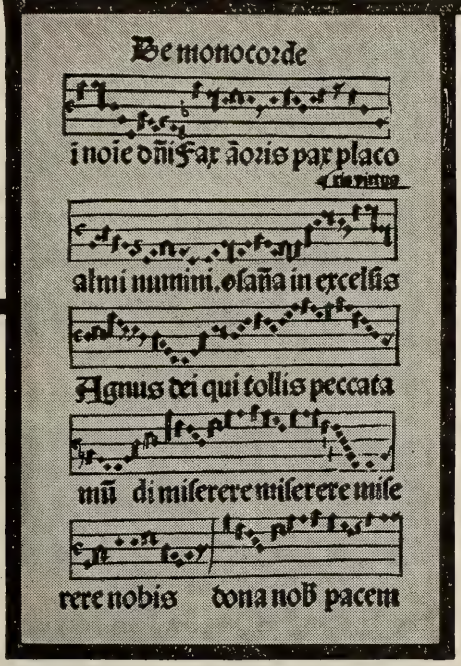
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première
PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

two candles burning but with a poetic eye." The German Baron did well if he could make much of some of the English verbal imagery. He may have been helped by the German translation of H. C. Brockes (1745). The text has been re-translated into English by several publishers whereby, needless to say, there is not much left of Thomson.*

When August Eberhard Müller in Leipzig was making the piano reduction of *The Seasons,* Haydn wrote him about the passage in imitation of frogs: "It was not my idea; I was forced to write this Frenchified trash [*Französische Quall*]. This wretched idea disappears rather soon when the whole orchestra is playing, but it simply cannot be included in the piano reduction." Müller made the mistake of showing this memorandum to the editor of the *Zeitung für die elegante Welt* who printed it. Van Swieten, enraged, vowed that he would rub the charge "into Haydn's skin, with salt and pepper." The Baron had apparently backed up his instruction by referring to a frog imitation

* Quotations in English which follow are taken from the version prepared by Dennis Arundell for the outstanding recording made by Sir Thomas Beecham for Capitol Records. Mr. Arundell has nobly struggled with the multiple compromise: "I have where possible used Thomson's original words (while modifying them to fit the German scansion), but essentially I have translated Van Swieten's text closely so as to make Haydn's meticulous illustrating of the words as apposite in English, while also suggesting an eighteenth-century phraseology in key with both Thomson of 1700 and Van Swieten of 1799."

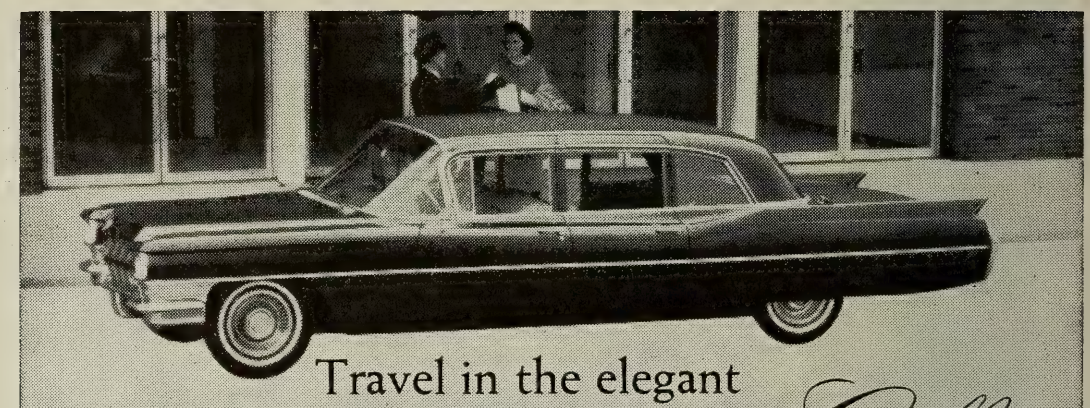
SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

by Gretry, hence Haydn's allusion to "Frenchified trash." The strained relations between patron and composer could not have lasted long. *The Seasons* was in a sense a collaboration for the glory of both. Each needed the other. The Baron, although two years younger than Haydn, had the privilege of rank to give orders and expect obedience; he was also peppery when crossed. Haydn was used to taking orders, most of his music was in fulfillment of orders. There was a limit to his good nature when his musical judgment was encroached upon. Haydn could not have minded too much being pushed into musical imitations in his two oratorios. The storms and lightning, fleet hounds and leaping stag in *The Seasons,* these apt and pleasing sounds give every sign of having been composed with pleasure. Frogs are unmusical animals, threatening with ridicule an elevated mood. Haydn could and did effectually bury them in his orchestra. Haydn is said to have complained over the necessity of depicting musically such inappropriate lines as in the wine chorus: *"Haisasa, juhhe, juh, es lebe der Wein!"* which was hardly in the mood of *The Seasons,* and the lines in praise of industry (No. 23). He protested that he had been an industrious man all his life, but it had never occurred to him "to set industry to music."



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 %
ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

The Text

SPRING

The overture paints the passage of the Winter to the Spring

1. OVERTURE AND RECITATIVE

O see where cruel Winter flies and far to the poles now he passes off! There follow at his call his wild and stormy blustering band. Oh see from Southern shores how now the softer gales proceed and Spring's approach foretell!

SIMON: Seht, wie der strenge Winter flieht! Zum fernen Pole zieht er hin. Ihm folgt auf seinen Ruf der wilden Stürme brausend Heer mit grässlichem Geheul.

LUKAS: Seht, wie vom schroffen Fels des in trüben Strömen sich ergiesst!

HANNE: Seht, wie von Süden her durch laue Winde sanft gelockt, der Frühlingsbote streicht!

2. CHORUS OF PEASANTS

Come, gentle Spring, heav'nly bounty! From out her wintry grave awaken Nature now! See, where she comes, the Spring so fair! E'en now her balmy breath we feel; soon every thing will live again.

Komm, holder Lenz! des Himmels Gabe, komm, komm, aus ihrem Todesschlaf erwekke die Natur!

O komm, holder Lenz, des Himmels Gabe, komm! Er nahet sich, der holde Lenz.

Schon fühlen wir den linden Hauch, bald lebet alles wieder auf.

Frohlokket ja nicht allzu früh!

Oft schleicht in Nebel eingehüllt der Winter wohl zurück
Und streut auf Blüt und Keim sein starres Gift.

O Komm! und weile länger nicht.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

3. RECITATIVE

From Aries rolls at last the bounteous sun on us to shine. Now melt the frost and ice, suspended hang warm mists around; now Earth's wide bosom freer grows, and brighter is the sky.

SIMON: Vom Widder strahlet jetzt die helle Sonn auf uns herab. Nun weichen Frost und Dampf, und schweben laue Dünst umher; der Erde Busen ist gelöst; erheitert ist die Luft.

4. ARIA

(Haydn here uses the theme of the slow movement from his "Surprise" Symphony, which would have been familiar to his audiences in London and Vienna.)

Now fairly runs the farmer's boy to labor in the field, along the furrows striding with plough a-whistling on.

SIMON: Schon eilet froh der Akkersmann zur Arbeit auf das Feld, in langen Furchen schreitet er dem Pfluge flötend nach.

In abgemessnem Gange dann wirft er den Samen aus,

Den birgt der Akker treu und reift ihn bald zur goldnen Frucht.

In abgemessnem Gange dann wirft er den Samen aus.

5. RECITATIVE

The farmer has his work achieved, and neither pains nor zeal has spared; reward he now awaits from Nature's kindly hand.

LUKAS: Der Landmann hat sein Werk vollbracht, und weder Müh noch Fleiss gespart. Den Lohn erwartet er aus Händen der Natur, und fleht darum, und fleht darum den Himmel an.

6. TRIO AND CHORUS

Be now gracious, smiling Heaven! Open now, and pour thy blessing down upon this land of ours!

Sei nun gnädig, milder Himmel! Öffne dich, und träufe Segen über unser Land herab!

Lass deinen Tau die Erde wässern!

Lass Regenguss die Furchen tränken!

Lass deine Lüfte wehen sanft. Lass deine Sonne scheinen hell.

Uns spriesset Überfluss, uns spriesset Überfluss alsdann,

Und deiner Güte Dank und Ruhm.

7. RECITATIVE

Now heard are all our prayers: the soothing West doth warm and fill the air with gentle mists.

HANNE: Erhört ist unser Flehn; der laue West erwärmt und füllt die Luft mit feuchten Dünsten an. Sie häufen sich, nun fallen sie und giessen in der Erde Schoss den Schmuck und Reichtum der Natur.

8. TRIO AND CHORUS

(Song of joy, with alternating chorus of girls and lads.)

Come, you maidens, let us wander o'er the shining fields!

Come, you youngsters, let us wander to the greenwood now! . . .

All is living, all is stirring, see the lambkins, how they're frisking!

See the fishes, what a splashing! See the bees there, now they're swarming!

See the birds there, what a flutt'ring!

O wie lieblich ist der Anblick der Gefilde jetzt!
Kommt, ihr Mädchen, lasst uns wallen, auf der bunten Flur!
Kommt, ihr Bursche, lasst uns wallen zu dem grünen Hain!
Seht die Lilie, seht die Rose, seht die Blumen all!
Seht die Auen! seht die Wiesen, seht die Felder all!
Seht die Erde, seht die Wasser, seht die helle Luft!
Alles lebet, alles schwebet, alles reget sich!
Seht die Lämmer, wie sie springen! Seht die Fische, welch Gewimmel!
Seht die Bienen, wie sie schwärmen! Seht die Vögel, welch Geflatter!
Welche Freude, welche Wonne schwellet unser Herz! Süsse Triebe, sanfte Reize, heben unsre Brust.
Was ihr fühlet, was euch reizet ist des Schöpfers Hauch.
Lasst uns ehren, lasst uns loben, lasst uns preisen ihn!
Lasst erschallen, ihm zu danken, eure Stimmen hoch!

9. CHORUS AND TRIO

Ageless! Powerful! Bountiful God! Mightiest God! From Thy great feast of bounty hast Thou revived us all.

Ewiger, mächtiger, gütiger Gott! Von deinem Segensmahle hast du gelabet uns.
Vom Strome deiner Freuden hast du getränket uns.
Ehre, Lob und Preis sei dir, ewiger, gütiger Gott!

How much do you know about the Putnam Group of Mutual Funds?

☐ **INCORPORATED INCOME FUND**
Primarily for current income

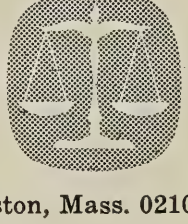
☐ **THE GEORGE PUTNAM FUND OF BOSTON**
For current income and possible capital growth

☐ **INCORPORATED INVESTORS**
For possible long-term growth of capital and income

☐ **PUTNAM GROWTH FUND**
Primarily for possible long-term capital growth

For free descriptive folder and prospectus on the ones you would like to know more about, see your investment dealer or write:

PUTNAM FUND DISTRIBUTORS, INC.
Ten Post Office Square, Boston, Mass. 02109



Name_____

Address_____

City_____ State_____ Zip Code____

SUMMER
The introduction paints the dawn of day

10. RECITATIVE

In dove-grey mantle drawing near, the meek-ey'd morn appears: with halting steps at her approach the lazy night retires . . .
The morning-herald crows with pride: with strident noise he rouses now to new activity the fully rested countryman.

LUKAS: In grauem Schleier rückt heran das sanfte Morgenlicht; mit lahmen Schritten weicht vor ihm die träge Nacht zurück. Zu düstren Höhlen flieht der Leichenvögel blinde Schar, ihr dumpfer Klageton beklemmt das bange Herz nicht mehr.

SIMON: Des Tages Herold meldet sich; mit scharfem Laute rufet er, zu neuer Tätigkeit den ausgeruhten Landmann auf.

11. ARIA AND RECITATIVE

The lively swain is gathering now his happy flocks about his side. To pasture rich on verdant hills he drives them slowly forth.

SIMON: Der muntre Hirt versammelt nun die frohen Herden um sich her; zur fetten Weid auf grünen Höhn, treibet er sie langsam fort. Nach Osten blikkend steht er dann auf seinem Stabe hingelehnt, zu sehn den ersten Sonnenstrahl, welchem er entgegenharrt.

HANNE: Die Morgenröte bricht hervor, wie Rauch verflieget das leichte Gewölk. Der Himmel pranget im hellen Azur der Berge Gipfel im feurigen Gold.

12. TRIO AND CHORUS

He's mounting up, the Sun. He mounts, he's near, he comes, he glows, he shines in glorious pomp, in flaming, royal majesty. Hail, O Sun, all hail! The source of light and life, all hail! . . . Now shout with joy all voices, now shouts all Nature too.

Sie steigt herauf, die Sonne, sie naht, sie kommt, sie strahlt, sie scheint!
Sie scheint in herrlicher Pracht, in flammender Majestät!
Heil! o Sonne, Heil! des Lichts und Lebens Quelle, Heil!
O du, des Weltalls Seel und Aug, der Gottheit schönstes Bild!
Dich grüssen dankbar wir!
Wer spricht sie aus, die Freuden alle, die deine Huld in uns erweckt?
Wer zählet sie, die Segen alle, die deine Mild' auf uns ergiesst?
Die Freuden, O wer spricht sie aus? Die Segen, O wer zählet sie? Wer?
Dir danken wir, was uns ergötz. Dir danken wir, was uns belebt.
Dir danken wir, was uns erhält.
Dem Schöpfer aber danken wir, was deine Kraft vermag.
Heil! o Sonne, Heil! des Lichts und Lebens Quelle, Heil!
Dir jauchzen alle Stimmen, dir jauchzet die Natur.

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

14. RECITATIVE

The midday sun is burning now with all his heat, and showers through the cloudless sky his forcible fire; it streams from on high.

LUKAS: Die Mittagssonne brennet jetzt in voller Glut, und giesst durch die entwölkte Luft ihr mächtiges Feur in Strömen hinab. Ob den gesengten Flächen schwebt in niederm Qualm ein blendend Meer von Licht und Widerschein.

15. CAVATINA

Oppressed succumbs all Nature now: drooping flowers, parched meadows, dried up streamlets, all do point to raging heat, and powerless languish man and beast.

LUKAS: Dem Druck erlieget die Natur. Welke Blumen, dürre Wiesen,
Trockne Quellen, alles zeigt der Hitze Wut,
Und kraftlos schmachten Mensch und Tier am Boden hingestreckt.

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



16. RECITATIVE

Oh welcome now, you shadier grove, where venerable oak trees' shade some cooling protection keeps. . . . Of herbs the pure and balmy scent is borne on Zephyr's breath, and from the neighboring thicket sounds the youthful shepherd's reed.

HANNE: Willkommen jetzt, o dunkler Hain, wo der bejahrten Eiche Dach den kühlenden Schirmgewährt, und wo der schlanken Espe Laub mit leisem Gelispel rauscht! Am weichen Moose rieselt da in heller Flut der Bach, und fröhlich summend irrt und wirrt die bunte Sonnenbrut. Der Kräuter reinen Balsam duft verbreitet Zephirs Hauch, und aus dem nahen Busche tönt des jungen Schäfers Rohr.

17. ARIA

So reviving to the senses, so restoring to the heart, through every vein is streaming, and through every nerve now pulsate fresh feelings of life.

HANNE: Welche Labung für die Sinne! Welch' Erholung für das Herz!
Jeden Aderzweig durchströmet, und in jeder Nerve bebt.
Erquikendes Gefühl, und in jeder Nerve bebt.
Welche Labung für die Sinne! Welch' Erholung für das Herz!
Jeden Aderzweig durch strömet. Die Seele wachet auf zu reizendem Genuss,
Und neue Kraft erhebt durch milden Drang die Brust.

18. RECITATIVE

Oh see! Now rising in the sultry air, on the very summit of the peaks with vaporous damp a darker cloud ascends. . . . Hear from the vale a surly roar the savage storm proclaims! . . . An awed foreboding strikes on all that live and breathe: no beast, no leaf is stirring now, and deathly stillness reigns around.

SIMON: O seht! Es steiget in der schwülen Luft am hohen Saume des Gebirgs, von Dampf und Dunst ein fahler Nebel auf. Empor gedrängt dehnt er sich aus und hüllet bald den Himmelsraum in schwarzes Dunkel ein.

LUKAS: Hört, wie vom Tal ein dumpf Gebrüll den wilden Sturm verkündt! Seht, wie von Unheil schwer die finstre Wolke langsam zieht, und drohend auf die Ebne sinkt!

HANNE: In banger Ahnung stockt das Leben der Natur. Kein Thier, kein Blatt beweget sich, und Todesstille herrscht umher.

19. CHORUS

(In Karl Geiringer's estimation: "Of the different storm choruses that Haydn has written, the one in 'Summer' is not only the last, but certainly the greatest.")

Hark the tempest drawing nigh! Help us, Heaven! How deep the thunder rolls, how keen the winds are roaring! Can we not flee away? Flashes of lightning now cleave the air, and jaggedly splinter'd burst every cloud there, and torrents plunge from the sky. Oh for shelter! Raging growls the storm, Heaven help us! The vault of Heaven's ablaze! Vain our crying! Strident cracking, crash on crash, now roars the thunder fearfully. Help us! Help us!

Ach! das Ungewitter naht! Hilf uns, Himmel!
O, wie der Donner rollt! O, wie die Winde toben, wo fliehn wir hin!
Flammende Blitze durchwühlen die Luft,
Von zakkigen Keilen berstet die Wolke, und Güsse stürzen herab.
Wo ist Rettung! Wüttend rast der Sturm! Der weite Himmel entbrennt!
Weh uns Armen!
Schmetternd krachen Schlag auf Schlag, die schweren Donner fürchterlich!
Erschüttert wankt die Erde bis in des Meeres Grund.

20. TRIO AND CHORUS

The gloomy clouds now part aside, and stilled is all the tempest's rage. . . . The quail already calls her mate, 'mid grasses chirp the crickets, and down in marshland croaks the frog. The curfew bell now tolls. . . . Maidens, youngsters, wives, now come! For there waits us soothing sleep, that guileless heart and goodly health and daily toil can well ensue.

Die düstren Wolken trennen sich, gestillet ist der Stürme Wut.
Vor ihrem Untergange blickt noch die Sonn empor,
Und von dem letzten Strahle glänzt mit Perlenschmuck geziert die Flur.
Zum langgewohnten Stalle kehrt gesättigt und erfrischt, das fette Rind zurück.
Dem Gatten ruft die Wachtel schon. Im Grase zirpt die Grille froh.
Und aus dem Sumpfe quakt der Frosch.
Die Abendglocke tönt. Von oben winkt der helle Stern, und ladet uns zur sanften Ruh.
Mädchen, Bursche, Weiber, kommt, unser wartet süsser Schlaf,
Wie reines Herz, gesunder Leib, und Tages Arbeit ihn gewährt.
Mädchen, Bursche, Weiber, kommt! Wir gehn, wir folgen euch!
Die Abendglokke hat getönt, von oben winkt der helle Stern,
Und ladet uns zur sanften Ruh. Wir gehn, wir folgen euch!



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH
THE HARTFORD
HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest
268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388
Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

AUTUMN

The overture indicates the husbandman's satisfaction at the abundant harvest

21. OVERTURE AND RECITATIVE

All that through her blossom fair Spring did once foretell, all that through her nursing warm Summer did mature, plenteous Autumn proffers, to cheer the farmer now.

HANNE: Was durch seine Blüte der Lenz zuerst versprach, was durch seine Wärme der Sommer reifen hiess, zeigt der Herbst in Fülle dem frohen Landmann jetzt.

22. RECITATIVE

The abundant harvest now he brings on heavy loaded wagons home. His cheerful eye now looks around and measures all the high-heaped blessings there, while gladness streams into his heart.

LUKAS: Den reichen Vorrat führt er nun auf hochbeladnen Wagen ein. Kaum fasst der weiten Scheune Raum, was ihm sein Feld hervorgebracht.

SIMON: Sein heitres Auge blickt umher, es misst den aufgetürmten Segen ab, und Freude strömt in seine Brust.

23. TRIO AND CHORUS

So Nature gives reward to Zeal. . . . From thee, O Zeal, come all our boons! The homestead for our retreat, the fleeces our attire, the viands our support did'st thou impart.

So lohnet die Natur den Fleiss, ihn Ruft, ihn lacht sie an,
Ihn muntert sie durch Hoffnung auf, ihm steht sie willig bei,
Ihm wirket sie mit voller Kraft. Von dir, o Fleiss, kommt alles Heil.
Die Hütte, die uns schirmt, die Wolle, die uns deckt, die Speise, die uns nährt,
Ist deine Gab, ist dein Geschenk.
O Fleiss, o edler Fleiss, von dir kommt alles Heil.
Du flösset Tugend ein, und rohe Sitten milderst du.
Du wehrest Laster ab, und reinigest der Menschen Herz.
Du stärkest Mut und Sinn zum Guten, und zu jeder Pflicht,
O Fleiss, o edler Fleiss, von dir, von dir kommt alles, alles Heil.
Die Hütte, die uns schirmt, die Wolle, die uns deckt,
Die Speise, die uns nährt, ist deine Gab, ist dein Geschenk.

24. RECITATIVE

Now see! To hazel bushes there the youngsters quickly run. On ev'ry bough they're swinging now, a carefree crowd of boys. In th'orchard stand round ev'ry tree the maidens tall and small: like all fruit that they gather, how fresh their color shows!

L'ESCARGOT
EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

HANNE: Seht, wie zum Haselbusche dort die rasche Jugend eilt! an jedem Aste schwinget sich der Kleinen lose Schar.

LUKAS: Im Garten stehn um jeden Baum die Mädchen gross und klein, dem Obste, das sie klauben, an frischer Farbe gleich.

25. DUET

You beauties of the town, come here and see the daughters Nature made, that neither gowns nor jewels grace! Look, there's my Nancy there! Her cheeks with healthfulness are blooming, her eyes do laugh in happiness, and all her words express her heart, when she swears love to me. You lordlings sweet and fine, be off! Here vain are all your arts indeed, and flattering words have no effect.

Every leaf will fall, every fruit decay, days and years will pass, but my true love remains. Joy indeed for faithful lovers! Both our hearts are close united, parted now by death alone!

Dearest Nancy! Dearest Lucas!

Love for lovers both is the heaven of bliss!

LUKAS: Ihr Schönen aus der Stadt, kommt her, blickt an die Tochter der Natur.

Die weder Putz noch Schminke ziert. Da seht main Hannchen, seht, ihr Schönen kommt.

Ihr blüht Gesundheit auf den Wangen, im Auge lacht Zufriedenheit,

Und aus dem Munde spricht das Herz, wenn sie mir Liebe schwört.

HANNE: Ihr Herrchen süss und fein, bleibt weg! Hier schwinden eure Künste ganz,

Und glatte Worte wirken nicht, man gibt euch kein Gehör,

Ihr Herrchen süss, bleibt weg, hier schwinden eure Künste ganz,

Und glatte Worte wirken nicht.

Ihr Herrchen süss, bleibt weg, hier schwinden eure Künste ganz,

Und glatte Worte wirken nicht.

Nicht Gold, nicht Pracht kann uns verblenden, ein redlich Herz ist, was uns rührt,

Und meine Wünsche sind erfüllt, wenn treu mir Lukas ist.

LUKAS: Blätter fallen ab, Früchte welken hin, Tag und Jahr vergehn, nur meine Liebe nicht.



HANNE: Schöner grünt das Blatt, süsser schmeckt die Frucht, heller glänzt der Tag, wenn deine Liebe spricht.

Welch ein Glück ist treue Liebe! Unsre Herzen sind vereinet, trennen kann sie Tod allein.

Liebstes Hannchen! Bester Lukas! Lieben und geliebet werden

Ist der Freuden höchster Gipfel, ist des Lebens Wonn und Glück!

26. RECITATIVE

Now see, on new-stripped harvest field of uninvited guests a horde, that ever feed on blades of grass, now, finding none, more widely search. Such petty thievings ne'er do grieve the farmer, are scarcely worth his note: but yet the greater store he hopes may not be raided so.

SIMON: Nun zeiget das entblösste Feld der ungebetnen Gäste Zahl, die an den Halmen Nahrung fand, und irrend jetzt sie weiter sucht. Des kleinen Raubes klaget nicht der Landmann, der ihn kaum bemerkt, dem Übermasse wünscht er doch nicht ausgestellt zu sein. Was ihn dagegen sichern mag, sicht er als Wohltat an, und willig frönt er dann zur Jagd, die seinen guten Herrn ergötzt.

27. ARIA

There, look across the open fields! There darts the spaniel through the grass! His nose down searching for the scent, to find it he untiring runs. But now excitement seizes him, no more he hears the voice of command. He races to the capture, then stays his course and stands there moveless like a stone. Then to escape so near a foe the startled bird now shoots aloft, but finds no help in speedy flight. A flash a crack, at its mark flies the shot and hurls it dead, from the sky dropped down.

SIMON: Seht auf die breiten Wiesen hin! Seht, wie der Hund im Grase streift,

Am Boden suchet er die Spur, und geht ihr unablässig nach.

Jetzt aber reisst Begierd ihn fort! Er horcht auf Ruf und Stimme nicht mehr.

Er eilet zu haschen, da stockt sein Lauf, nun steht er unbewegt wie Stein.

Dem nahen Feinde zu entgehn, erhebt der scheue Vogel sich, doch rettet ihn nicht schneller Flug.

Es blitzt, es knallt, ihn erreichet das Blei, und wirft ihn tot aus der Luft herab.

28. RECITATIVE

Here beaters, closing in, stir up the hares where all lie hid. From ev'ry side they're driven in, for them there's no escape, and down they drop, and soon they lie, a fine array for reckoning.

LUKAS: Hier treibt ein dichter Kreis die Hasen aus dem Lager auf. Von allen Seiten hingedrängt, hilft ihnen keine Flucht. Schon fallen sie, und liegen bald in Reihen freudig hingezählt.

29. CHORUS

What a clamorous noise now rings through all the wood. How clear the shrilling of horns resounds! How eager the hounds are all baying! Now speeds the fear-rous'd stag: they follow, the pack and the hunters too. He speeds: oh, see how he strains! Now breaks he out of the shade of the copse, and flies o'er the glade to the depth of the wood. He now has outwitted the hounds: dispersed they ramble here and there. Tally O, the hunters shout. By all his enemies hemmed around, his strength and courage overspent, now falls at last the nimble deer. His end so near they now proclaim, with clam'rous brazen sound of joy, in triumph the hunt exultant shouts Halloo-ah! The death of the stag they now proclaim — Halloo-ah!

Hört! hört das laute Getön, das dort im Walde klinget!

Welch ein lautes Getön durchklingt den ganzen Wald!

Es ist der gellenden Hörner Schall, der gierigen Hunde Gebelle.

Schon flieht der aufgesprengte Hirsch; ihm rennen die Doggen und Reiter nach.

Er flieht, er flieht! O wie er sich streckt! O wie er springt!

Da bricht er aus den Gesträuchen hervor, und läuft über Feld in das Dikkicht hinein!

Jetzt hat er die Hunde getäuscht; zerstreuet schwärmen sie umher.

Die Hunde sind zerstreut. Sie schwärmen hin und her. Tajo!

Der Jäger Ruf, der Hörner Klang versammelt aufs neue sie. Ho, ho, ho! Tajo, ho, ho!

Mit doppeltem Eifer stürzet nun der Haufe vereint auf die Fährte los.

Von seinen Feinden eingeholt, an Mut und Kräften ganz erschöpft, er lieget nun das schnelle Tier.

Sein nahes Ende kündet an des tönenden Erzes Jubellied, der freudigen Jäger Siegeslaut:

Halali, halali, halali!

Den Tod des Hirsches kündigt an des tönenden Erzes Jubellied, der freudigen Jäger Siegeslaut.

30. RECITATIVE

On all the vines are glistening the shiny, round and juicy clusters, inviting friendly gatherers round to pick the grapes. Already tub and vat upon the hill are set, and from each cottage stream every day the happy folk.

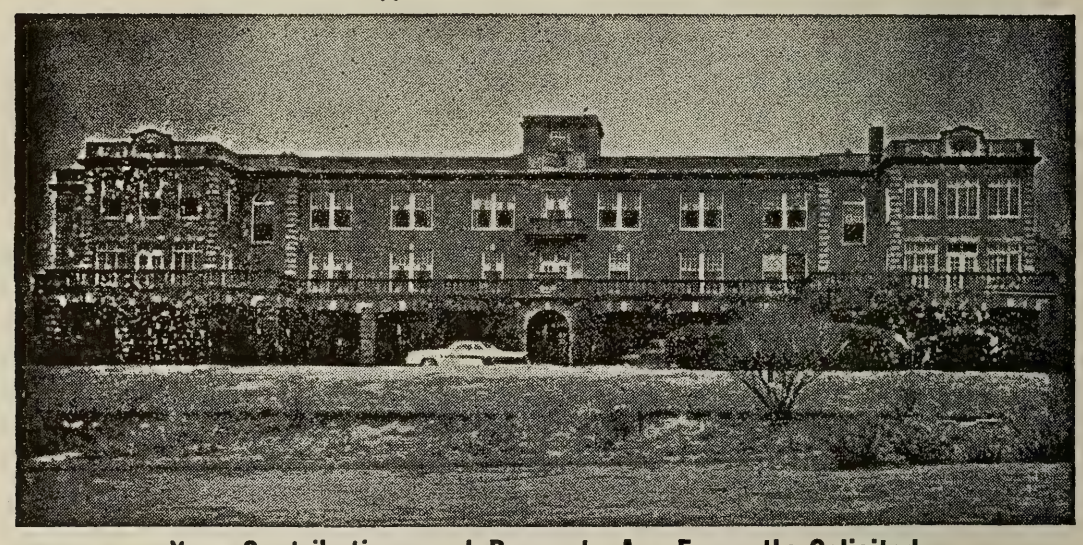
HANNE: Am Rebenstocke blinket jetzt die helle Traub in vollem Safte, und ruft dem Winzer freundlich zu, dass er zu lesen sie, nicht weile.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

31. CHORUS

("The sturdy realism of this scene painting the effect of the wine on the merry tipplers could only be so strikingly depicted by a man who himself came from a wine-growing country" [which of course England was not] — Geiringer.)

Cheer now! The wine is here, the bulky vats are fill'd: now these are merry days, and cheer, now cheer, let all our voices raise! Let's be drinking! Drink, my friends! These are merry days. Let's be singing! Sing together! These are merry days. All praise to the land where wine matures, All praise to the vat that guards it well, And praise to the flask from which it flows, to wine be all praise! They're squeaking the fifes and they're drumming the tabor, some scraping the fiddle, some grinding away the hurdy-gurdy. The bagpipe's blowing a drone. . . . Skip it, dance it, laugh and shout it! Shout in chorus! . . . Hey then, these are merry days, let all our voices raise!

Juhhe, juhhe! der Wein ist da, die Tonnen sind gefüllt, nun lasst uns frölich sein.

Und juhhe, juhhe, juh, aus vollem Halse schrein, nun lasst uns fröhlich sein.

Lasst uns trinken! trinket, Brüder, lasst uns fröhlich sein!

Lasst uns singen! singet alle, lasst uns fröhlich sein.

Nun tönen die Pfeifen und wirbelt die Trommel.

Hier kreischet die Fiedel da schnarret die Leier, und dudelt der Bock.

Schon hüpfen die Kleinen, und springen die Knaben.

Dort fliegen die Mädchen, im Arme der Burschen, den ländlichen Reihn.

Haisa, hopsa, lasst uns hüpfen!

Die Kannen füllt! Haisa, hopsa, lasst uns tanzen! Die Becher leert!

Jauchzet, lärmet, lärmet springet, tanzet! lachet, singet, jauchzet, lärmet!

Nun fassen wir den letzten Krug, und singen dann in vollem Chor dem freudenreichen Rebensaft!

Es lebe der Wein, der edle Wein, der Grillen und Harm verscheucht!

Sein Lob ertöne laut und hoch in tausend fachem Jubelschall!

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

WINTER

The introduction paints the thick fogs at the beginning of Winter

32. INTRODUCTION

33. RECITATIVE

Now sinks the pale declining year, and down the clammy cold does fall: the hills are wrapped in clouds of grey, that soon oppress the plains as well, and e'en at noon itself the sun's poor rays devour. From Lapland's caverns striding here, comes stormy, gloomy Winter now! And at his tread, benumb'd in anxious stillness Nature stands.

SIMON: Nun senket sich das blasse Jahr, und fallen Dünste kalt herab. Die Berg' umhüllt ein grauer Dampf, der endlich auch die Flächen drückt, und am Mittage selbst der Sonne matten Strahl verschlingt.

HANNE: Aus Lapplands Höhlen schreitet er, der stürmisch düstre Winter jetzt. Vor seinem Tritt erstarrt in banger Stille die Natur.

34. CAVATINA

Light and life are both enfeebled: warmth and joy are both departed: day of desolation turns to darker night.

Licht und Leben sind geschwächet, Wärm' und Freude sind verschwunden.
Unmutsvollen Tagen folget schwarzer Nächte lange Dauer.

35. RECITATIVE

All fetter'd lies the open lake, all halted in his course is the stream, and plunging from towering rock there hangs, no stir, no sound, the waterfall. In barren woods is heard no noise: the fields are spread, the valleys filled, with heavy-weighted load of snow.

LUKAS: Gefesselt steht der breite See, gehemmt in seinem Laufe der Strom. Im Sturze vom türmenden Felsen hängt, gestockt und stumm der Wasserfall. Im dürren Haine tönt kein Laut. Die Felder deckt, die Täller füllt ein' ungeheure Flokkenlast. Der Erde Bild ist nun ein Grab, wo Kraft und Reizerstorben liegt, wo Leichenfarbe traurig herrscht, und wo dem Blikke weit umher nur öde Wüstenei sich zeigt.

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET BOSTON MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

36. ARIA

Here stands the wand'rer now, confus'd and sore perplex'd which way to turn his falt'ring steps. But stay! There meets his straining eyes a glimm'ring light not far away. The life again revives, with joy now beats his heart: he runs, he flies the house to reach, where froz'n and faint for warmth he hopes.

Hier steht der Wandrer nun, verwirrt und zweifelhaft, wohin den Schritt er lenken soll.

Vergebens suchet er den Weg, ihn leitet weder Pfad noch Spur.

Vergebens strenget er sich an, und watet durch den tiefen Schnee, er findt sich immer mehr verirrt.

Jetzt sinket ihm der Mut, und Angst beklemmt sein Herz,

Da er den Tag sich neigen sieht, und Müdigkeit und Frost ihm alle Glieder lähmt.

Doch plötzlich trifft sein spähend Aug der Schimmer eines nahen Lichts.

Da lebt er wieder auf, vor Freude pocht sein Herz.

Er geht, er eilt, der Hütte zu, wo starr und matt er Labung hofft.

37. RECITATIVE

At his approach rings in his ear, but late affrighted by howling winds, voices singing loud and clear. The firelit parlour shows him then the crowd of village friends, all met in cosy circle to while away the evening with light and easy work and talk. Around the hearth they sit, the fathers prattling of their young days. For creels and baskets plaiting osier-reeds, and weaving nets the sons there fill the house with cheer. The distaffs held by the mothers, the wheel spun round by the daughters, to make their toil a joy, they sing a simple mirthful song.

LUKAS: So wie er naht, schallt in sein Ohr, durch heulende Winde nur erst geschreckt, heller Stimmen lauter Klang.

HANNE: Die warme Stube zeigt ihm dann des Dörfchens Nachbarschaft, vereint im trauten Kreise, den Abend zu verkürzen, mit leichter Arbeit und Gespräch.

SIMON: Am Ofen schwatzen hier von ihrer Jugendzeit die Väter. Zu Korb und Reuse flicht die Weidengert, und Netze strickt der Söhne muntrer Haufe dort. Am Rokken spinnen die Mütter, am laufenden Rade die Töchter; und ihren Fleiss belebt ein ungekünstelt frohes Lied.

38. SONG AND CHORUS

(Nancy sings to the "whirring and purring" of her spinning wheel.)

Knurre, schnurre, knurre, schnurre, Rädchen, schnurre!

Drille, Rädchen, lang und fein, drille fein ein Fädelein mir zum Busenschleier!

Weber, webe zart und fein, webe fein das Schleierlein mir zur Kirmesfeier!

Aussen blank und innen rein muss des Mädchens Busen sein, wohl deckt ihn der Schleier!

Aussen blank und innen rein, fleissig, fromm und sittsam sein, lokket wackre Freier!

39. RECITATIVE

The men-folk round about harken to the tale of Nancy.

LUKAS: Abgesponnen ist der Flachs, nun stehn die Räder still. Da wird der Kreis verengt und von dem Männervolk umringt, zu horchen auf die neue Mär, die Hanne jetzt erzählen wird.

40. SONG AND CHORUS

(A maid is approached by a knight who tries to win her favor. She fools him by leaping on his horse and riding away.)

HANNE: Ein Mädchen, das auf Ehre hielt, liebt' einst ein Edelmann,
Da er schon längst auf sie gezielt, traf er allein sie an.
Er stieg sogleich vom Pferd und sprach: Komm, küsse deinen Herrn!
Sie rief vor Angst und Schrekken: Ach! ach ja, von Herzen gern!

CHORUS: Ei, ei, ei, ei, warum nicht nein?

Sei ruhig, sprach er, liebes Kind, und schenke mir dein Herz!
Denn meine Lieb ist treu gesinnt, nicht Leichtsinn oder Scherz.
Dich mach ich glücklich! Nimm dies Geld, den Ring, die goldne Uhr,
Und hab ich sonst was dir gefällt, o sag's und fordre nur.

CHORUS: Ei, ei, ei, ei, das klingt recht fein.

HANNE: Nein, sagt sie, das wär viel gewagt, mein Bruder möcht es sehn,
Und wenn er's meinem Vater sagt, wie wird mir's dann ergehn!
Er akkert uns hier allzunah, sonst könnt es wohl geschehn.
Schaut nur von jenem Hügel, da könnt ihr ihn ackern sehn!

CHORUS: Ho, ho, was soll das sein?

HANNE: Indem der Junker geht und sieht, schwingt sich das lose Kind
Auf seinen Rappen und entflieht geschwinder als der Wind.
Lebt wohl, rief sie, mein gnädger Herr, so räch ich meine Schmach!
Ganz eingewurzelt stehet er und gafft ihr staunend nach.

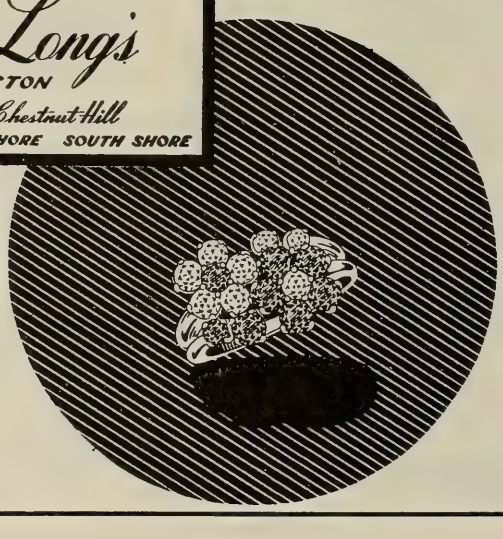
CHORUS: Ha, ha, ha, ha, das war recht fein!

KEnmore 6-1952

Ludwig
INCORPORATED
finer furs

Newbury Street Eighteen Boston, Mass.

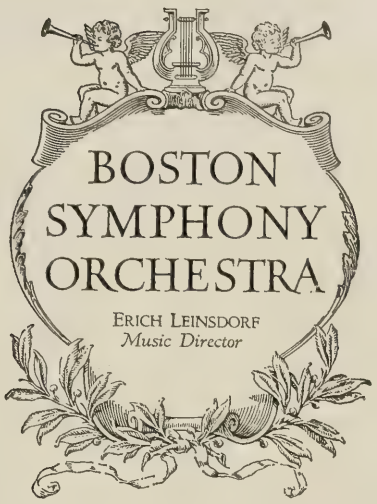
Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore



On November 19 Henry B. Cabot sent a letter to each of the Boston Symphony Orchestra's subscribers stating that in order to "break even" this season the Orchestra would need $350,000 from the Friends. In a little over a month the response has been most gratifying as over $124,000 has been contributed to the Friends of the Boston Symphony Orchestra.

The Music Director, the players, and the Trustees are grateful to those who have already been so generous. There is still a considerable way to go before the goal of $350,000 is reached, but with the continued enthusiasm of those who hear the Orchestra we can be confident that we shall reach the "break even" point. If you have not already done so won't you add your donation to the growing list of Friends.

FRIENDS OF THE
BOSTON SYMPHONY ORCHESTRA
Friends Office
Symphony Hall

41. RECITATIVE

From barren East now thrust far keener icy blasts on all.

SIMON: Vom dürren Oste dringt ein scharfer Eishauch jetzt hervor. Schneidend fährt er durch die Luft, verzehret jeden Dunst und hascht des Tieres Odem selbst. Des grimmigen Tyranns des Winters Sieg ist nun vollbracht und stummer Schrecken drückt den ganzen Umfang der Natur.

42. ARIA

Before thee here, deluded man, before thee see thy mirror'd life! Soon withered is thy short-lived Spring, exhausted thy fair Summer's strength.

SIMON: Erblikke hier, betörter Mensch, erblicke deines Lebens Bild!
Verblühet ist dein kurzer Lenz, erschöpfet deines Sommers Kraft.
Schon welkt dein Herbst dem Alter zu, schon naht der bleiche Winter sich,
Und zeiget dir das offne Grab.
Wo sind sie nun, die hoh'n Entwürfe, die Hoffnungen von Glück,
Die Sucht nach eitlem Ruhme, der Sorgen schwere Last?
Wo sind sie nun, die Wonnetage, verschwelgt in Üppigkeit?
Und wo, und wo die frohen Nächte im Taumel durchgewacht?
Verschwunden sind sie wie ein Traum! Nur Tugend bleibt!

43. RECITATIVE

Goodness remains alone, and is our guide, unchangeable, though time and years are changing.

SIMON: Die bleibt allein, und leitet uns unwandelbar durch Zeit und Jahreswechsel, durch Jammer oder Freude, bis zu dem höchsten Ziele hin.



Tel. No. KE 6-3375

Pearls by Alixe
225 Berkeley St., Boston
BIJOUTERIE
• Selective Jewelry • Alert Service
• Restringing and Repairs

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*
CHEESES

French
Brie
Camembert
Gourmandise

Italian
Bel Paese
Gorgonzola
Fontina

English
Stilton
Cheshire
Caerphilly

158 Mass. Avenue
Boston

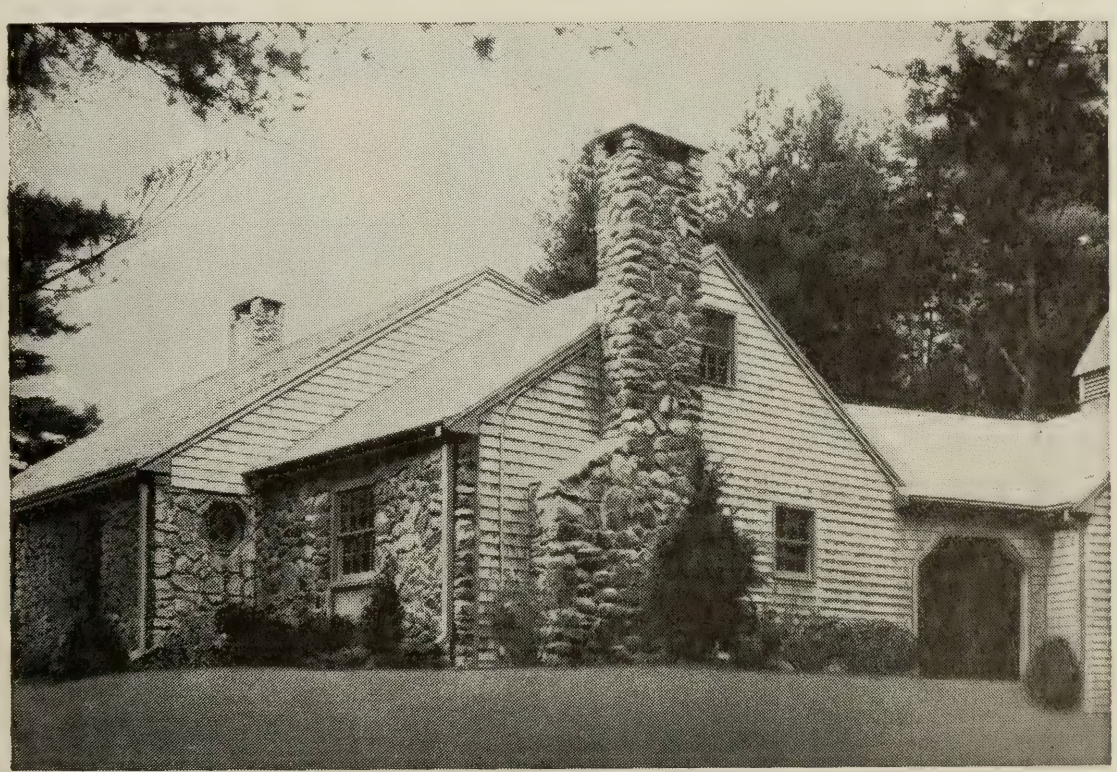
MALBENS
— famous Swiss Grapillon —

CO 6-1203
Free Delivery

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

44. TRIO AND CHORUS

Then breaks the glorious day at last: the Almighty Word again is heard: we're called to life anew, from pain and death forever free. . . . Let us fight then, let us wait till we gain that great reward! O lead us with Thy hand, O God, and grant us strength and heart! Then shall we sing, and come at last into Thy highest, glorious day! Amen! Amen.

Dann bricht der grosse Morgen an, der Allmacht zweites Wort erweckt zum neuen Dasein uns,
Von Pein und Tod auf immer frei.
Die Himmselspforten öffnen sich, der heilge Berg erscheint,
Ihn krönt des Herren Zelt, wo Ruh und Friede thront.
Wer darf durch diese Pforte gehn? Der Arges mied und Gutes tat!
Wer darf besteigen diesen Berg! Von dessen Lippen Wahrheit floss!
Wer darf in diesem Zelte wohnen? Der Armen und Bedrängten half!
Wer wird den Frieden dort geniessen? Der Schutz und Recht der Unschuld gab!
O seht, der grosse Morgen naht! O seht, er leuchtet schon!
Die Himmelspforten öffnen sich, der heilge Berg erscheint!
Vorüber sind, verbrauset sind die leidenvollen Tage, des Lebens Winterstürme!
Ein ewger Frühling herrscht, und grenzenlose Seligkeit wird der Gerechten Lohn!
Dann singen wir. Dann gehn wir ein in deines Reiches Herrlichkeit!
Amen! Amen!

If you want to speak a new language—
speak to Berlitz first.

30 NEWBURY STREET
BOSTON
CO 6-6858

WHERE TO BUY

Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
achieve an exceptionally musical, non-strident quality. Panels are sand-filled for excellent bass response.



Available in Boston area at:
LECHMERE SALES CO.
88 First Street, Cambridge, Mass.
RADIO SHACK CORPORATION
730 Commonwealth Avenue
LAFAYETTE RADIO
584 Commonwealth Avenue

British Industries Corp. Port Washington, N.Y.

1935: Bing Crosby. New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

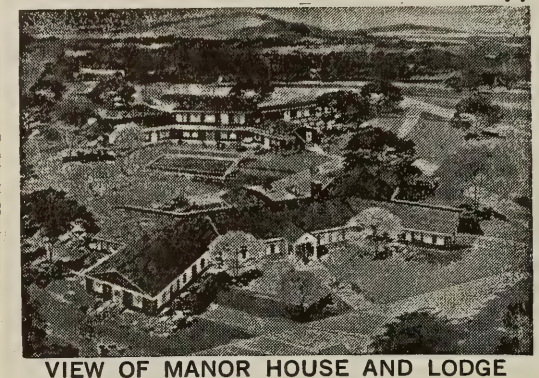
NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

Meadowbrook Manor

MEADOWBROOK LANE • FRAMINGHAM, MASS.

The New and Modern Resort Type Home Offering Nursing Care



VIEW OF MANOR HOUSE AND LODGE
Minutes from Shoppers' World, Route 9
Color Brochure on Request

Uniquely, Meadowbrook Manor successfully achieves the perfect blend of home comfort, with the luxury of hotel accommodations and the ultimate in nursing care.

Planned for Every Comfort and Care:

• 24-HOUR NURSING CARE • CLOSED CIRCUIT TV FOR NURSING OBSERVATION • PHYSIO-THERAPY ROOM • AUDIO VISUAL CALL SYSTEM • COLOR TV • MOVIES • SHUFFLEBOARD • GLASS WALLED RECREATION AND DINING AREAS • FOUNTAIN GARDENS • PATIOS, SUN DECK

Tel. 877-3300

Toll Free — Boston Area 235-6338

New England's Most Complete Music Store

BUY AT THIS SIGN

BOSTON MUSIC CO. 116 122

BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere

426-5100

la maisonette

the little house
of many designers

115 newbury street
boston

fashions

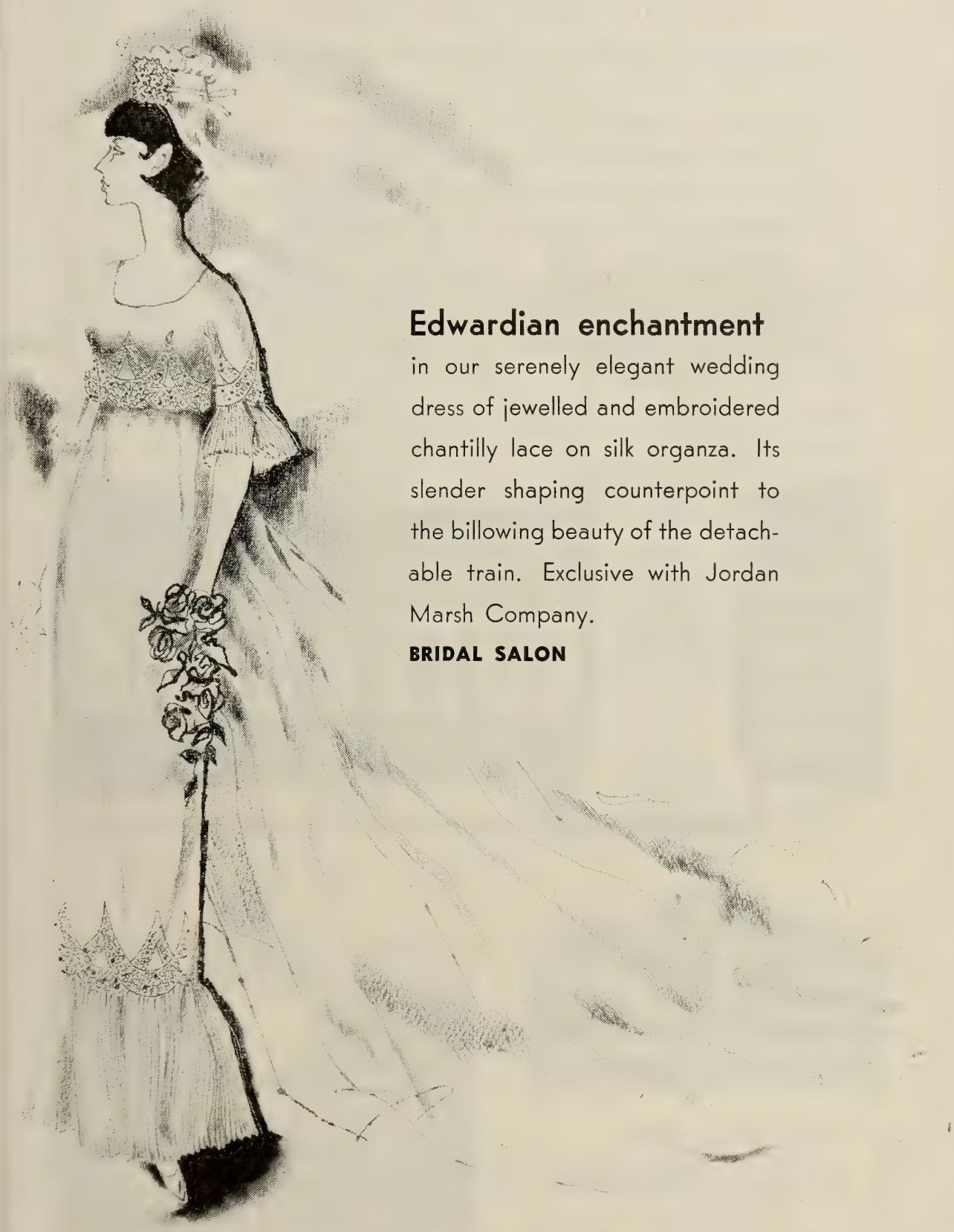
for all occasions

for all ages

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET



Edwardian enchantment

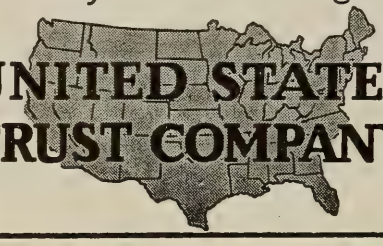
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

America's no. 1 selling scotch whisky!



SCOTLAND'S BEST distilleries produce

CUTTY SARK

QUALITY SCOTCH WHISKY

BLENDED 86 PROOF

IMPORTED BY
THE BUCKINGHAM CORPORATION, ROCKEFELLER CENTER, NEW YORK

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
SHARON MEMORIAL PARK
SHARON, MASSACHUSETTS
Telephone Boston Area 364-2855

TOYS TOGS



F.A.O. SCHWARZ
Children's World
THE WORLD'S GREATEST TOY STORE
Boston Mass. at 40 Newbury St.

BRANCHES: Ardmore, Pa., Atlanta, Ga., New York, N. Y., Cleveland Ohio, Palm Beach, Fla., Short Hills, N. J., Westchester, N. Y

IT'S FUN TO SHOP AT SCHWARZ!



Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

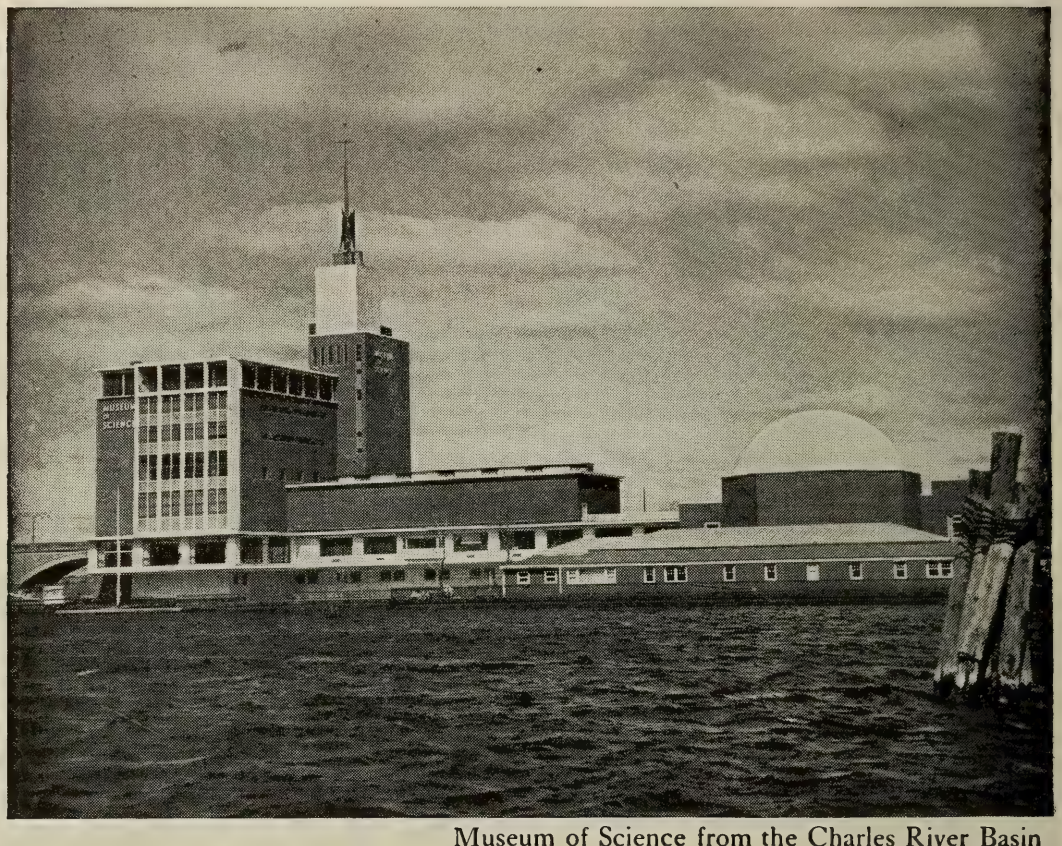
HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

What everyone likes about Boston . . .



Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson

Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers

G. Wallace Woodworth
Professor of Music, Harvard University

Klaus Liepmann
Director and Professor at M.I.T.

Friday, January 8, 1965 • Music of Ireland
Guest of Honor:
Mr. Gearoid F. O'Clerigh, Consul General of Ireland
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

BOSTON OPERA GROUP

SARAH CALDWELL, *Artistic Director*

ANNOUNCES ITS 1965 SEASON



Joan
SUTHERLAND



Boris
CHRISTOFF



Marilyn
HORNE



Joseph
ROULEAU



Beverly
SILLS

Five new operatic productions at the Back Bay Theatre (formerly the Donnelly Memorial).

Joan Sutherland in her first staged United States performances of Rossini's SEMIRAMIDE, conducted by Richard Bonynge, with Marilyn Horne, and Joseph Rouleau.

The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

Offenbach's THE TALES OF HOFFMAN in a new English version starring Beverly Sills, and John Moulson, leading tenor of the Komishe Opera, in his American debut.

PREMIERE SERIES: Jan. 11; Feb. 5, 19; Mar. 10, 24

ENCORE SERIES: Jan. 13; Feb. 7, 21; Mar. 12, 26

Tickets are available by subscription only at $20 (sold out), $30, $40, $50 for the series of five operas. No single seats will be sold.

With only a few seats remaining, we urge you to mail your check today to:

Subscription Department

BOSTON OPERA GROUP, INC.

172 NEWBURY STREET

BOSTON, MASSACHUSETTS 02116



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL



JOHN MASON BROWN
ANNUAL LECTURE "SEEING THINGS"
sponsored by
The Women's Educational and Industrial Union
Tuesday, February 9 • 11:00 a.m. • John Hancock Hall
Tickets $3.75 including tax, on sale only at
264 Boylston Street KEnmore 6-5651

A Fine Specialty Shop
catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

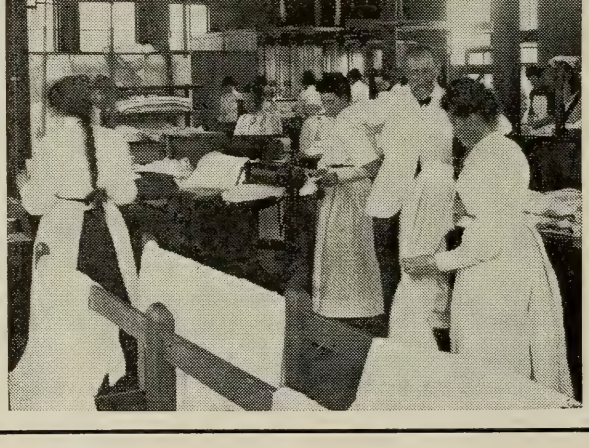
Bridal Registry
"The Bride's Headquarters for
China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.
QUALITY HAND-FINISHED
LAUNDERING SERVICE FOR
MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS

The Quality Leader

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON SYMPHONY

STRING QUARTET

quartet in residence at The New England Conservatory

JOSEPH SILVERSTEIN — BURTON FINE

GEORGE ZAZOFSKY — JULES ESKIN

FRIDAY, JANUARY 8

JORDAN HALL • 8:30 p.m.

Tickets: $4.00-$3.50-$3.00-$2.00 at the Jordan Hall Box Office, 30 Gainsboro Street, Boston. Telephone KE 6-2412.

Fishelson's *Fleuriste Français*

Est. 1891

34 CHARLES STREET • BOSTON, MASS.

Tel. CA 7-8080

The Brown and White Fleet

Boston Cab — **KEnmore 6-5010**

Brighton Cab — **STadium 2-2000**

Brigham Cab — **BEacon 2-5500**

Cleveland Cab — **ASpinwall 7-8700**



PASTENE ★ PRODUCTS ★ Since 1874

PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

"Say it with Flowers"
Flowers Telegraphed to all parts of world

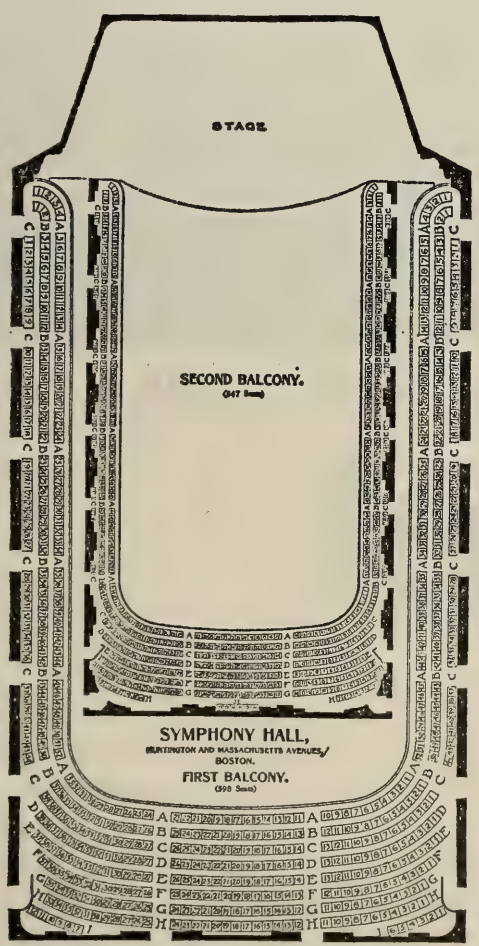
Symphony

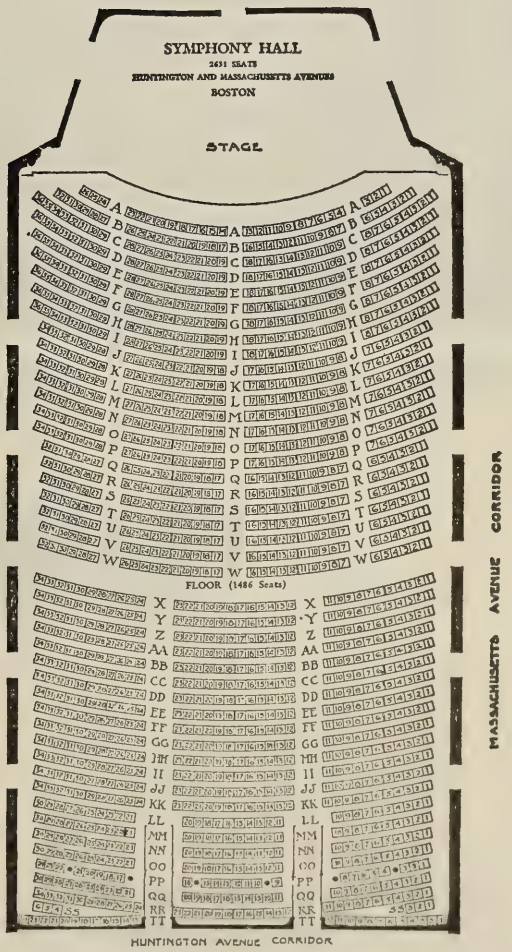
Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient. COmmonwealth 6-1492







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

ROSSINI . . . . . Overture to "La Scala di Seta"

(First performance at these concerts)

STRAVINSKY . . . . . "Pulcinella," Ballet with Song, in One Act

Overture — Serenata (Tenor) — Scherzino — Allegro — Andantino — Allegro — Allegretto (Soprano) — Allegro assai — Allegro alla breve (Bass) — Andante (Trio) — Andante (Tenor) — Allegro (Tenor, Soprano) — Presto (Tenor) — Larghetto — Allegro alla breve — Tarantella — Andantino (Soprano) — Allegro — Gavotta (with two variations) — Vivo — Tempo di Minuetto (Trio) — Allegro assai (Finale)

(First complete performance at these concerts)

Soloists: HELEN VANNI, Soprano; JEROLD SIENA, Tenor; THOMAS PAUL, Bass

INTERMISSION

WAGNER . . . . . Excerpts from "Götterdämmerung"

Dawn — Prelude to Act II — Siegfried's Death — Conclusion

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 15, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

PROKOFIEV . . . . . Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

INTERMISSION

BEETHOVEN . . . . . *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST
ISAAC STERN

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

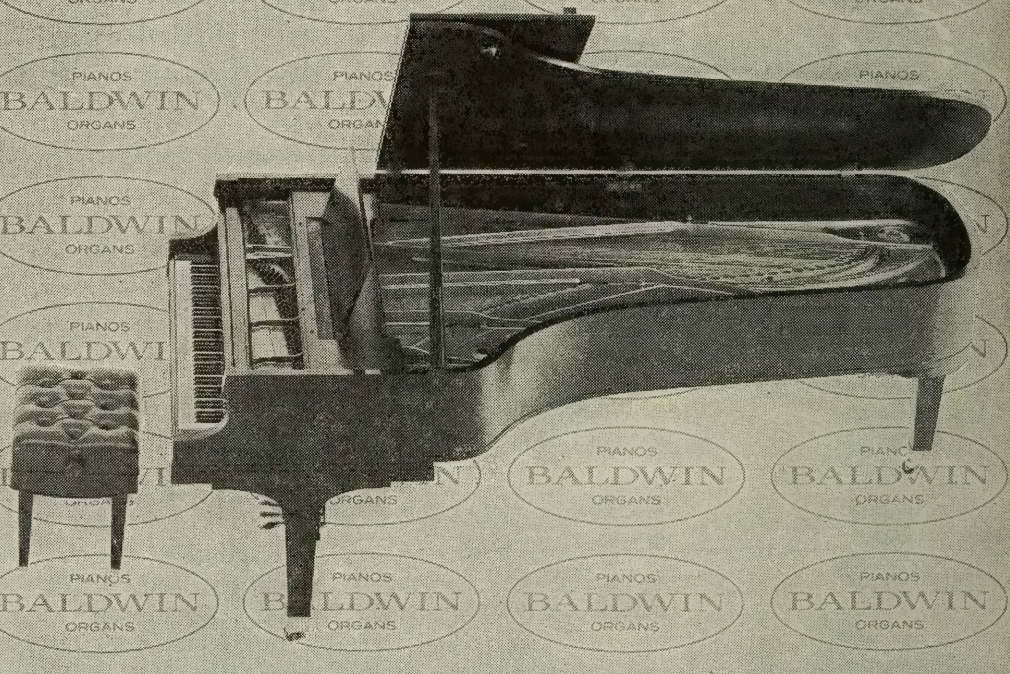
ROSARIO MAZZEO, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

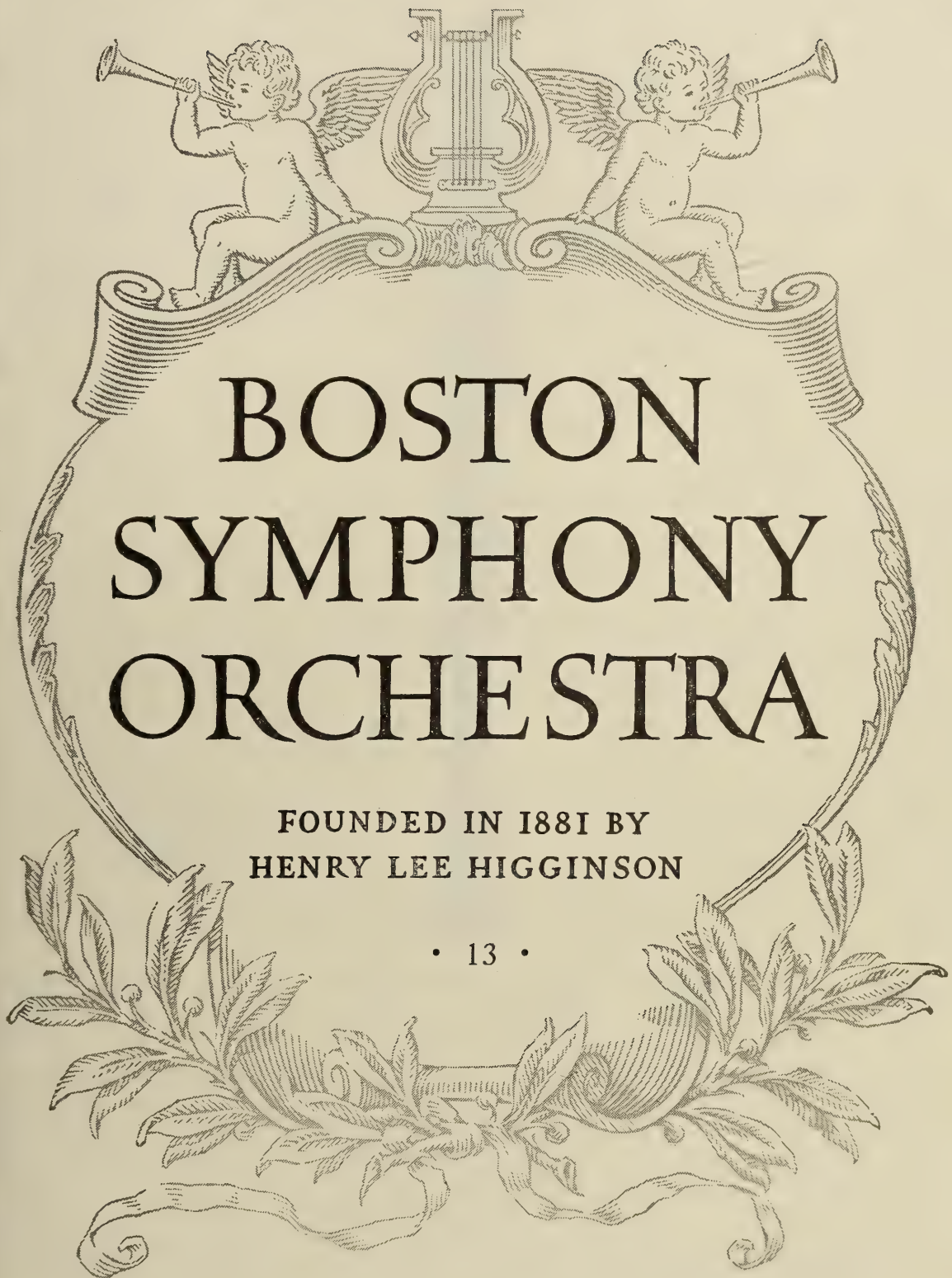
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

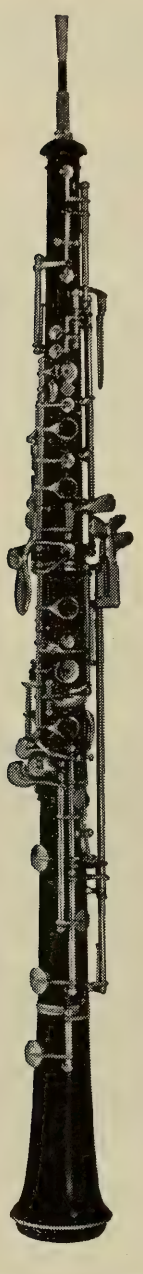


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 13 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

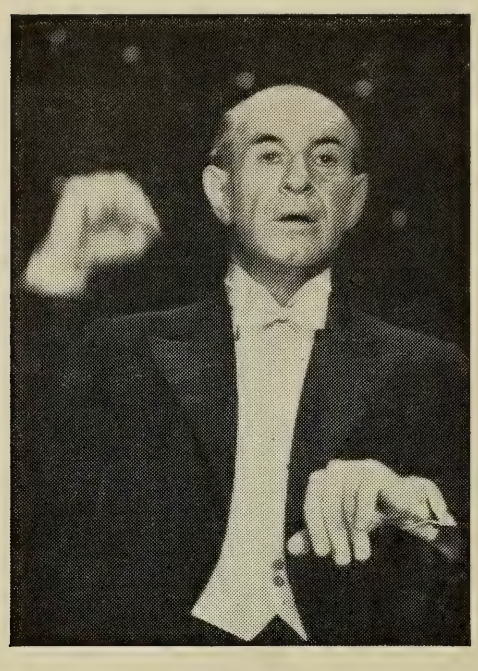
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SYMPHONY HALL • BOSTON



Erich Leinsdorf and the Boston Symphony:

• Mahler's Symphony No. 5
• Excerpts from "Wozzeck"



Erich Leinsdorf and the Boston Symphony interpret the complexities of Mahler's score with a rare depth of understanding. In this impressive new Dynagroove album, the emotions, tensions and tonal spectrum of the work come through with brilliant clarity. Soprano Phyllis Curtin is featured as Marie in highlights from Berg's stark, tragic opera, "Wozzeck." Handsomely packaged 2-record set including text piece by Neville Cardus.

RCA Victor

The most trusted name in sound

CONTENTS

Program (for this week) . . . 777
Program (January 15–16) . . . 827
Program (January 29–30) . . . 829

NOTES

Rossini (La Scala Di Seta) . . 779
Stravinsky ("Pulcinella") . . . 794

ENTR'ACTES

How to Write an Overture (*By Spike Hughes*) 782
Pergolesi—A Frail Dreamer . . 806

NOTES

Wagner ("Götterdämmerung") . 812

EXHIBITION

The paintings now on view in the Gallery have been assembled by Roger W. Curtis of the New England Artists' Group. There are landscapes, marines and still lifes in a variety of techniques.

The following artists are represented:

Harry Ballinger
Gunnar Bjareby
Otis Cook
Roger Curtis
William James Flynn
Ken Gore
Emile Gruppe
A. T. Hibbard, N.A.
Robert Hunter
Wayne Morrell
Tom Nicholas
A. Lasell Ripley
Arthur Safford
Albert Schroder
Philip Shumacher
Paul Strisik

THE SOLOISTS

HELEN VANNI was born in Davenport, Iowa. She is a member of the Metropolitan Opera Company, and has also sung with the opera companies of San Francisco, Washington, Central City and Pittsburgh. She studied in the Opera Department at Tanglewood.

JEROLD SIENA, born in Cleveland, studied there, in New York City, and

Makanna, Inc.
The Trousseau House of Boston

NOW IN PROGRESS!

NOW IS THE TIME
TO SAVE AT OUR

January
White Sale!

White Sale Savings
on
WAMSUTTA SHEETS

Supercale White
Blossom-Toned Colored
and
Paisley and Danube
Embroidered Sheets
and Towels!

MARTEX TOWELS
At January Reductions
Luxor, Patrician, and
Sovereign Styles

Special Mark-Downs
of
Blanket Covers, Blankets
and many other items!

Please see our circular for details!

416 Boylston St.
Boston 16,
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Conrad & Chandler



the gala back-dipping empire

A fluid crepe column and glowing velvet bodice banded in satin. Wine and pink, moss and mortar, red or royal and white. 6-16. 29.95

Gowns — Third Floor
BOSTON
PEABODY • FRAMINGHAM

in Rome. He has sung in numerous operatic, festival and orchestral performances.

THOMAS PAUL is a graduate of the Juilliard School. He is presently associated with the New York City Opera. All three singers have taken part in Berkshire Festival performances.

FROM TANGLEWOOD TO WASHINGTON AND NEW YORK

A concert of contemporary music from Tanglewood will be given in the Coolidge Auditorium of the Library of Congress in Washington on Friday, January 22 and at Town Hall in New York on Saturday, January 23. The Washington concert will be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, in cooperation with the Berkshire Music Center and the Fromm Music Foundation. The concerts are an outgrowth of the five-day Festival of Contemporary American Music which took place at Tanglewood last August 9-13, under the same sponsorship. Four of the twelve works which had world premieres during that Festival will be heard on these two programs. The performers will be largely alumni of the Berkshire Music Center and the Fromm Fellowship program at Tanglewood.

Composers to be represented are Mario Davidovsky, Charles Wuorinen, Donald Martino, Harvey Sollberger. Martino's Wind Quintet and Sollberger's Chamber Variations will be conducted by Gunther Schuller. Mr. Sollberger will appear as flute soloist and Melvin Strauss as conductor.

The Festival of Contemporary American Music was designed to provide a rallying point for the young composer who, after enjoying the benefits of fellowships, prizes and grants as a student, finds himself abandoned at the moment he is ready to make a contribution to his art. The Festival represented principally the music of the most recent generation of composers. The four works chosen for the New York and

Washington performances were selected by the Composition Faculty of the Berkshire Music Center.

COMING CONCERTS

Isaac Stern, who is to be the soloist on January 15–16, and who has often played with this Orchestra, will be heard in Beethoven's Violin Concerto for the first time in this series.

New to these concerts will be Aaron Copland's *Music for a Great City,* which was composed for London. It will be performed on January 29–30.

Two works by Alban Berg will be performed on February 5–6, the songs "On Picture Post Card Texts," Op. 4, and *Le Vin,* to a text by Baudelaire. Phyllis Curtin will be the soprano soloist.

Charles Munch will be the guest conductor at the seventeenth and eighteenth pairs of concerts (February 12–13 and 19–20).

• •

RECITALS

The series of recitals on the Symphony Hall organ will begin on Sunday, January 10, at 6 p.m. E. Power Biggs will be the organist. (See page 803.)

The second of the series of three concerts by the Boston Symphony Chamber Players will take place in Sanders Theatre, Cambridge, on Sunday, February 7, at 8:30. Claude Frank will appear with the group on this program in Copland's Vitebsk (a Piano Trio); Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452. Fine's Fantasia for String Trio will be played, and (again with Claude Frank) Brahms' Piano Quartet in C minor, Op. 60.

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?

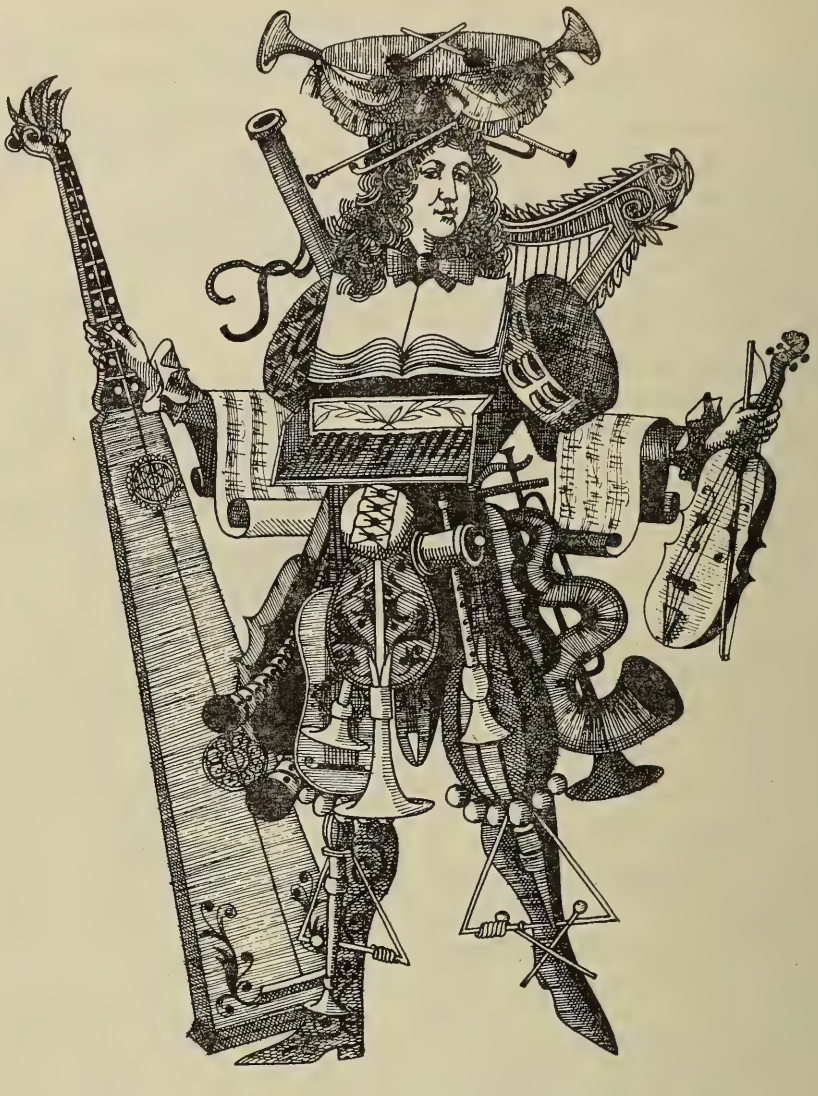


Satisfy
your fondest
compulsions —
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

ILLUSTRATION BY ISADORE SELTZER



"You called for an orchestra?"

If it's music you have in mind, you'd do better hiring one short-winded tuba player. Our symphonic friend here can't play any of the instruments very well. Virtuosity takes years of devotion to one instrument. Same rule applies to investment management. That's why every one of our investment analysts concentrates in a selected area. Like chemicals. Or metals. Or electronics. And our analysts travel all over the country, visiting plants and offices to gather first-hand information. No wonder so many people confidently leave management of their investments to us. Why not stop in soon at Number One Federal Street and talk things over. Meanwhile, send for a free copy of "Managing Your Money."

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

ROSSINI . . . . . Overture to "La Scala di Seta"

(First performance at these concerts)

STRAVINSKY . . . . . "Pulcinella," Ballet with Song, in One Act

Overture — Serenata (Tenor) — Scherzino — Allegro — Andantino — Allegro — Allegretto (Soprano) — Allegro assai — Allegro alla breve (Bass) — Andante (Trio) — Andante (Tenor) — Allegro (Tenor, Soprano) — Presto (Tenor) — Larghetto — Allegro alla breve — Tarantella — Andantino (Soprano) — Allegro — Gavotta (with two variations) — Vivo — Tempo di Minuetto (Trio) — Allegro assai (Finale)

(First complete performance at these concerts)

Soloists: HELEN VANNI, Soprano; JEROLD SIENA, Tenor;
THOMAS PAUL, Bass

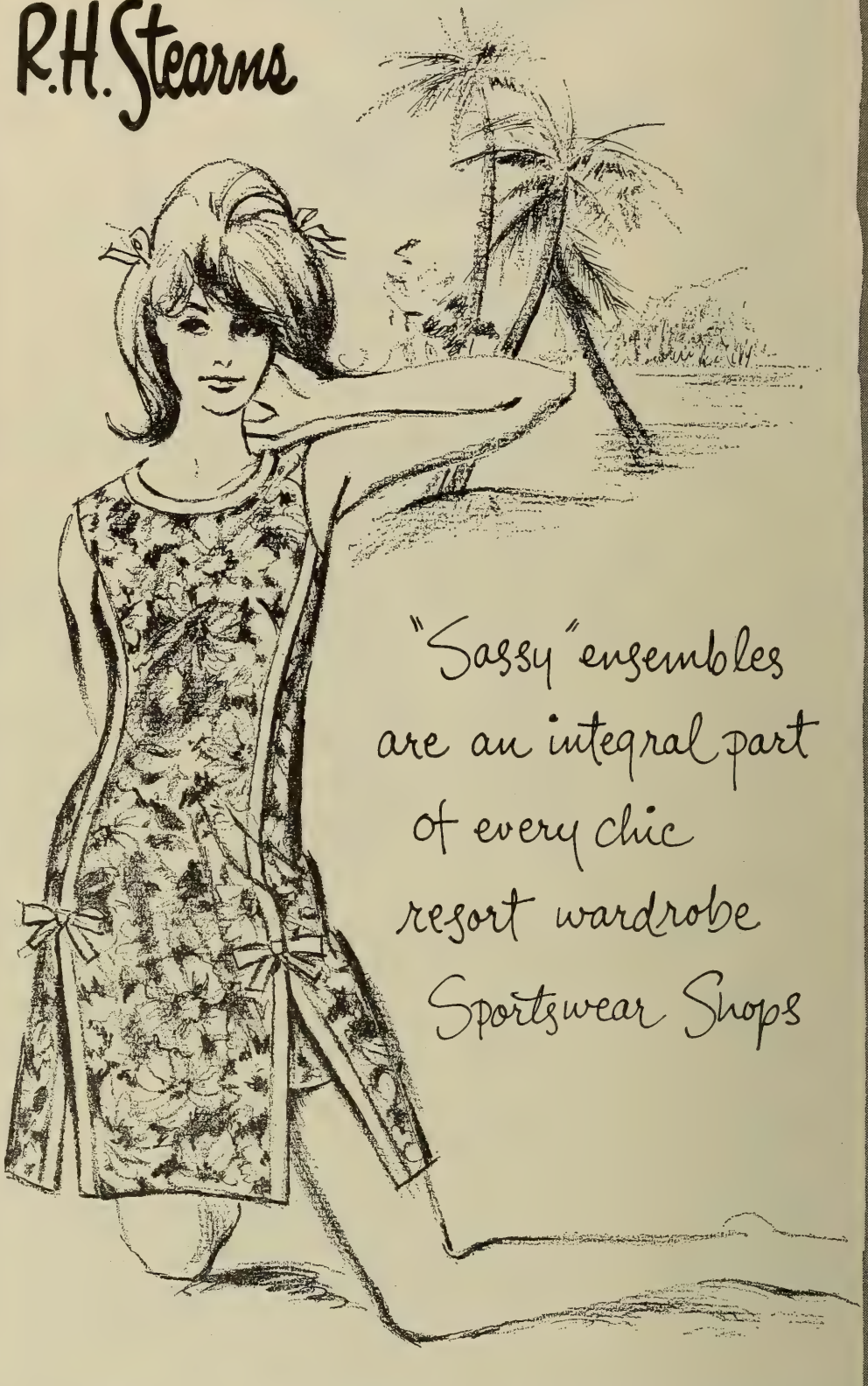
INTERMISSION

WAGNER . . . . . Excerpts from "Götterdämmerung"

Dawn — Siegfried's Rhine Journey — Interlude, Act I —
Prelude to Act II — Siegfried's Death — Conclusion

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



"Sassy" ensembles
are an integral part
of every chic
resort wardrobe
Sportswear Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

LA SCALA DI SETA (The Silken Ladder)

By Gioacchino Antonio Rossini

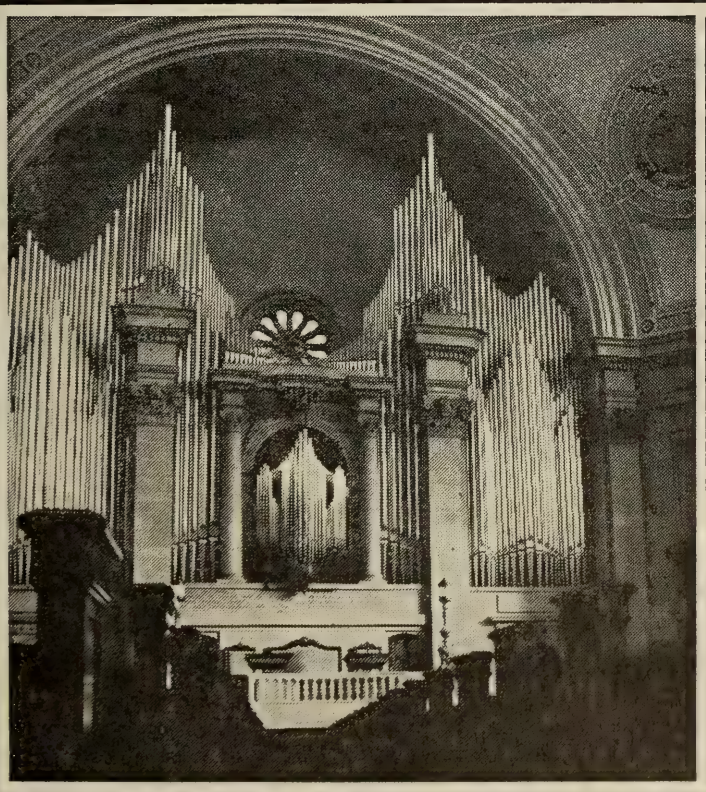
Born in Pesaro, Italy, February 29, 1792; died in Passy, France, November 13, 1868

This opera, a *farsa* in one act, was first performed on May 9, 1812, at the San Moisè Theater in Venice. The text was by G. Rossi, and was founded on a French libretto by Planard, *L'Échelle de Soie,* which had been set to music by Gaveaux in 1808.

The instruments required are 1 flute, 2 oboes, 2 clarinets, 1 bassoon, 2 horns and strings.

The month of May, 1812, was in more than one sense an important moment in European history. Napoleon, with his conglomerate army, was moving towards Russia. Beethoven in Vienna was putting the last touches on his Seventh Symphony. A far less important event was the performance at the San Moisè Theater in Venice of *La Scala di seta* by Rossini. Rossini, aged twenty, was at the beginning of his career. He had had his first opera performance two years before in the same theater (*La cambiale di matrimonio*). *La Scala di seta* was unfavorably criticized especially on account of its resemblance to Cimarosa's *Il Matrimonio segreto* with its stock situation of the girl who foils her guardian's matrimonial plans for her by carrying on a secret affair of her own. After a short run the opera itself dropped into oblivion, while the bright overture enjoys a perennial survival in concerts.

One of the often told anecdotes about Rossini which seem too good to be swallowed whole but will never be confirmed concerns *La Scala*



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)

di seta. Rossini, a young beginner not looked upon as important by Cera, the impresario in Venice, deliberately handed him a poor libretto, saying: "Here is a libretto of little worth." "Never mind," answered Rossini, "I'll dish it up with music of even less worth." Even the following letter sent from Rome has been doubted: *"Mio caro:* In giving me the libretto entitled *La Scala di seta* to set, you treated me like a child; in giving you in return a *fiasco* I answer in kind. Now we are even." Stendhal, who makes much of this story, says that the audience "took the proceedings as a personal affront, and whistled with all the derisive vehemence of which an Italian audience in a fury alone is capable."

Tancredi, Rossini's first *opera seria,* produced at the Fenice in Venice in the following February, was his stepping stone to fame. *"Tancredi* enjoyed a popularity," wrote Stendhal, "verging on the delirious — a true furore."

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

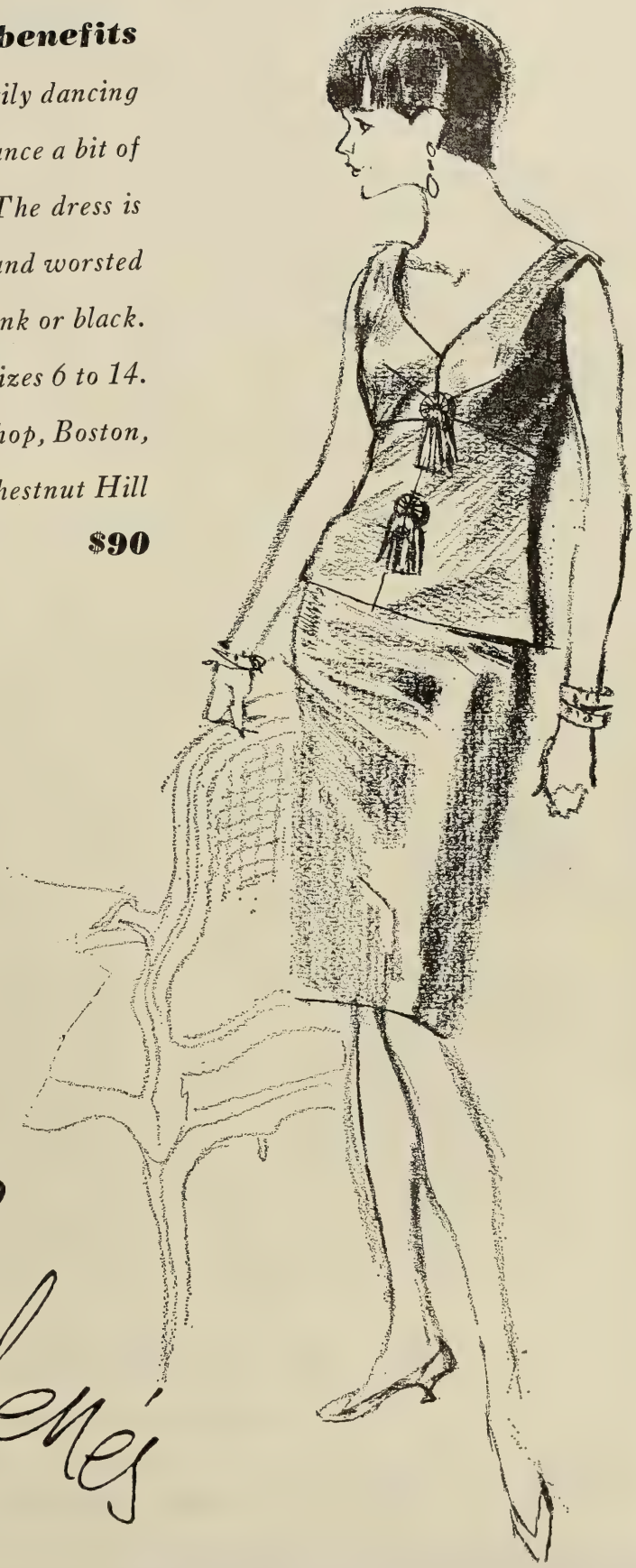
Hurwitch Bros.

TWENTY NEWBURY STREET

Fringe benefits

Two handsome, merrily dancing tassels lend elegance a bit of gaiety! The dress is a two-piece silk and worsted in crystal pink or black. Sizes 6 to 14. Plaza Shop, Boston, Southshore, Chestnut Hill

$90



Filene's

ENTR'ACTE

HOW TO WRITE AN OVERTURE

The Rossini Recipe

By Spike Hughes

(*Musical Times,* London, May, 1956)

When I was in Naples last year, I came across a piece of charmingly characteristic Rossiniary which I do not think is at all widely known.

It is an account, published in a Neopolitan paper of 1848, of the correspondence between the composer and an unspecified gentleman whom *Il Folletto* ("The Imp"), in its issue of 26 October 1848, introduces as one who, having heard Rossini, "frequently spoken of," secretly wrote to the *illustre maestro* in the following terms:

"My dear sir,

"You have the general reputation of being a maestro who is great, obliging and an epicure. To the epicure I send herewith a terrine of *pâté de foie gras de Strasbourg*; to the great and obliging *maestro* I address the hope that he will be gracious enough to grant my request to help one of his future rivals. I have a nephew who is a musician and

The Best Food in the World from All Over the World

RECENT ADDITIONS

Wild Rice Pancake Mix
Sliced Smithfield Ham
Swedish Pepparkakor
Fruit Decorated Ham
Cheese Brittlets
Shad Roe Caviar
Cheddar Cheese Snacks
Long Grain and White Rice

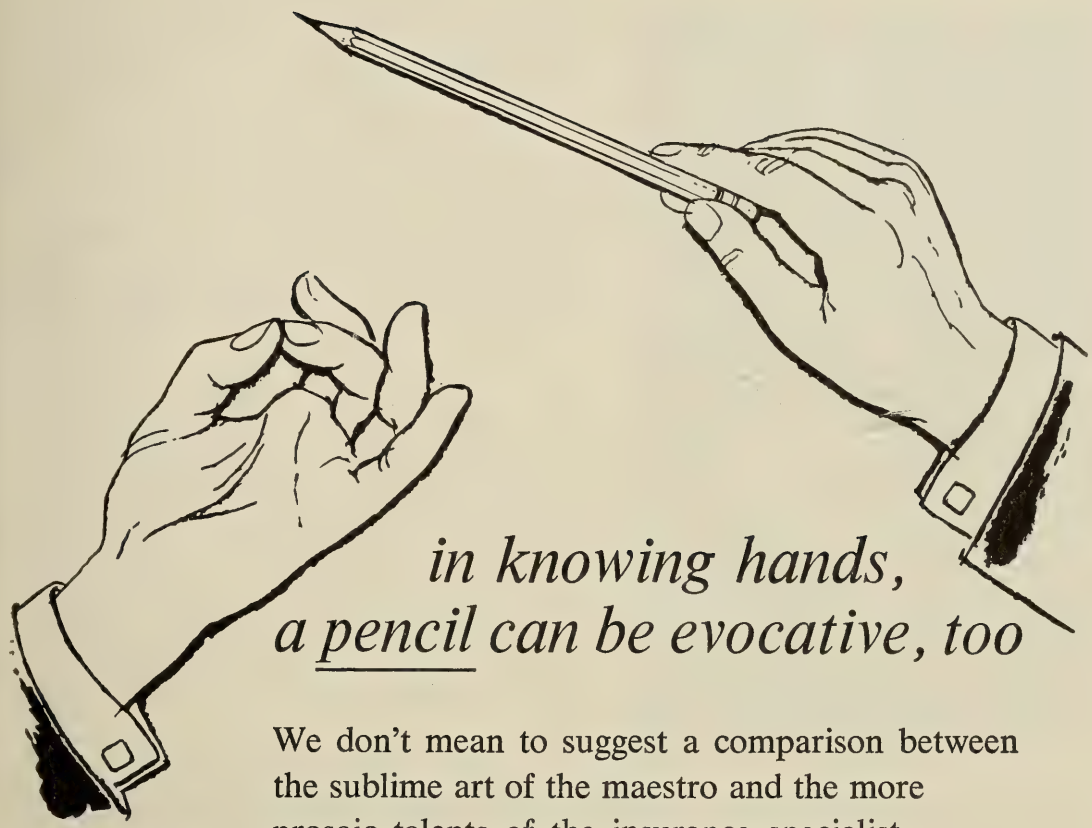
POPULAR FAVORITES

Mocha and Java Coffee
Sahib India Tea
Wild Strawberry Jam
Spiced Honeydew Melon
Smoked Rainbow Trout
Rock Cornish Game Hens
Baby Belgian Carrots
Hawaiian Macadamia Nuts

S. S. PIERCE

IMPORTERS and GROCERS

Boston: 144 Tremont St. • 478 Boylston St. • 133 Brookline Ave.
Belmont • Brookline • Chestnut Hill • Newton Centre
Northshore Shopping Center • Wellesley • West Hartford



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

does not know how to write the overture to the opera he has written. Would you, who have composed so much, please be so kind as to let me know your recipe? If you were still concerned with the joys of applause my request might perhaps be indiscreet, but now that you have renounced all claims to glory, you should no longer be jealous of anybody.

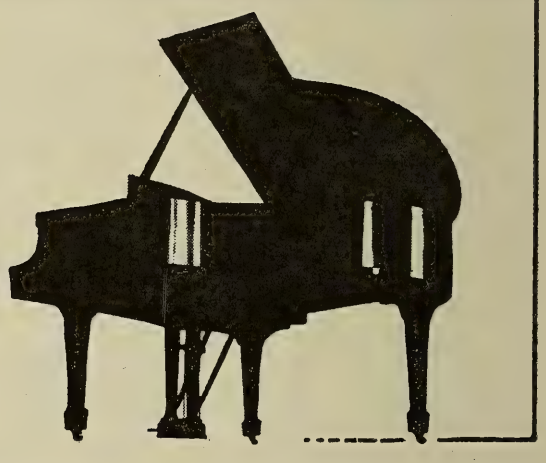
"I am, dear Signor Rossini, yours, etc."

Rossini, living at that time in retirement in Bologna, was clearly touched by the present of a terrine of the all-important constituent of the *tournedos Rossini* and replied by return of post and in terms of almost equally florid formality:*

"I consider myself greatly flattered, *o signore,* by the preference you show for my recipes over those of my colleagues in your concern for the embarrassing position in which your nephew finds himself. But first of all I must tell you that I have never written anything unless there was no possible means of avoiding it. I do not understand what pleasure can be derived from giving oneself a headache, getting cramp in one's hand and developing a fever merely to amuse a public whose greatest delight is to be bored stiff by every effort to entertain it. I am not and never have been in any way a champion of the right to work, and I find

* This letter in far briefer form was published by Sylvestri (*Della vita e delle opere di Gioacchino Rossini*) in 1874 and repeated verbatim in the letters edited by G. Mazzatinti in 1902. Sylvestri had taken the letter from the Pall Mall Gazette in 1874. Its authenticity cannot be proved (and it has been doubted). One may at least assume that Rossini would in any case have been pleased to be credited with it.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Sherman A. Walt



BORIS AND MILTON — Boston

Honored for bravery as well as bassoon-playing, equally at home with a chamber group, a trout stream, a ski slope, or a sports car, Principal Bassoon Sherman Walt updates in a measure the idea of the Renaissance man.

For all his outside interests and achievements, though, he is best and most justly known for his hauntingly melodious performances on a grave and noble instrument.

His career began in the town of Virginia, Minnesota; continued at the University of Minnesota and the Curtis Institute of Music, where he studied under Del Negro and Tabuteau; was interrupted during World War II by service with the 83rd Infantry Division, in the course of which he received the Bronze Star; and resumed with the Chicago Symphony in 1947.

Five years later, he joined the Boston Symphony. A distinguished bassoon teacher, he is a faculty member of both the New England Conservatory and the Berkshire Music Center.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

that the most beautiful and precious of all human rights is that of doing nothing. I am able to indulge in this since acquiring, not thanks to my operas but to one or two happy financial speculations to which (without my knowledge) I was made a party, the incomparable privilege, the right *par excellence,* the right above all rights: that of doing nothing. If, then, I have any really practical advice to offer your nephew, it is to emulate me in this rather than in anything else.

"If, however, he still persists in his bizarre and inconceivable idea of wanting to work, then I will tell you the principal recipes which I had to use during the miserable period when I, too, was obliged to do something. Your nephew will be able to choose the one that suits him best.

"First general and invariable rule: Wait for the eve of the first performance before composing the overture. Nothing is better for inspiration than necessity, the presence of a copyist waiting for your work, sheet by sheet, and the sinister spectacle of the impresario tearing his hair in desperation. All true masterpieces in this form have always been written in this way. In Italy, in my time, all impresarios were as bald at thirty as the palm of your hand.

"Second recipe: I wrote the overture to *Otello* in a small room in Barbaja's palace in Naples, where the fiercest and baldest of all impresarios locked me in by force, with a plate of boiled macaroni swimming



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

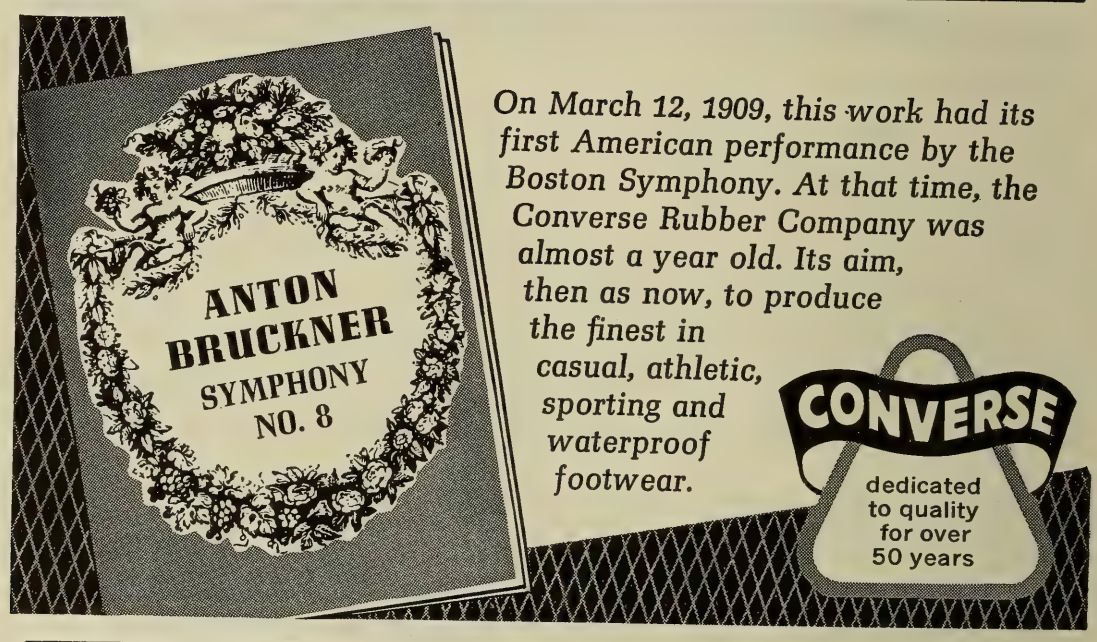
MUTUAL LIFE INSURANCE COMPANY

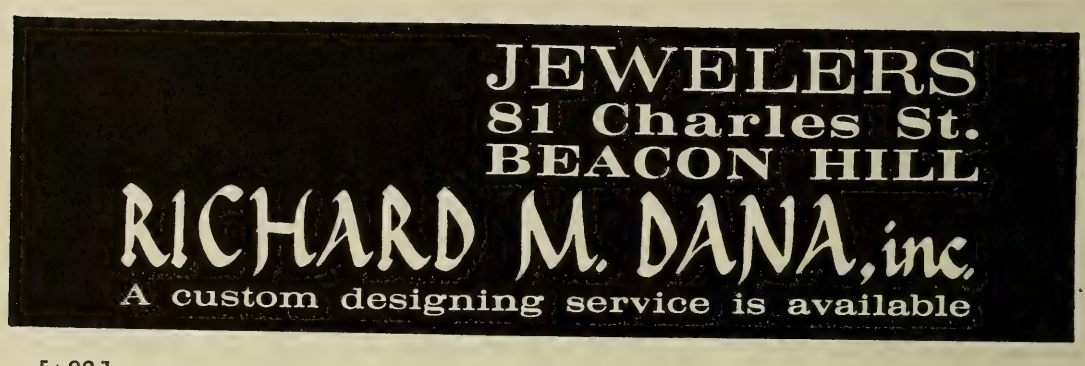
BOSTON, MASSACHUSETTS

in water and with no seasoning, threatening that I should not leave the room alive until I had finished the last note of the overture. You can try this recipe on your nephew, but, whatever happens, don't let him smell the delicious smell of the *pâté de foie gras de Strasbourg* – this kind of delicacy is suitable only for composers who do nothing, and I thank you very much for honouring me with the present you have sent me.

[The overture to *Otello* which Rossini wrote in such depressing circumstances is one of the gayest – and, one must admit, least appropriate – of his overtures; though it became less so, perhaps, after the happy ending had been thoughtfully added to the opera after the original Naples première. It is an item enterprising conductors might well add to their repertory without doing anybody any harm.]

"Third recipe: I wrote the overture to *La gazza ladra* not on the eve but on the very day of the first performance, up under the roof of La Scala in Milan, where I was sent by an impresario just as bad and almost as bald as Barbaja, and watched over by four stagehands. This quartet of executioners had been ordered to throw my overture, phrase by phrase, out of the window to the copyists in the courtyard below,





Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

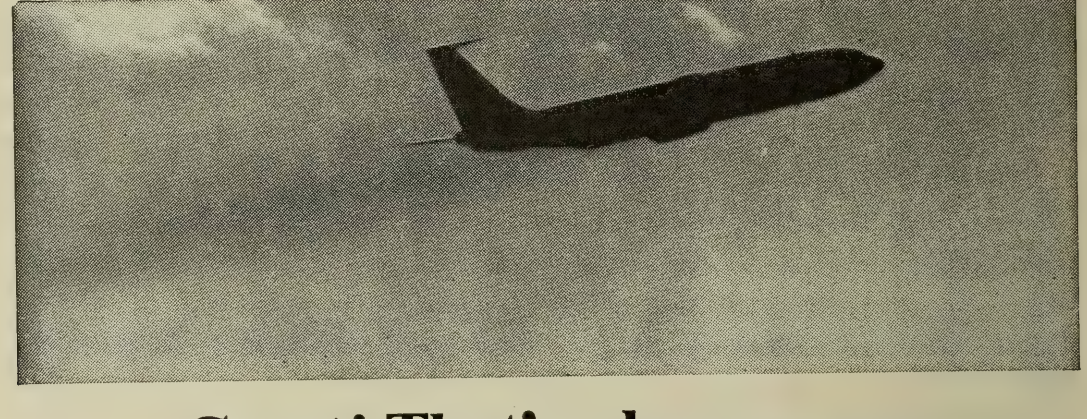
who then delivered the parts to the first violin to rehearse. In the event of there being no pages of music to throw into the courtyard, the barbarians had orders to throw *me* to the copyists. The loft of your house, dear sir, could be used for the same purpose in the case of your nephew. God forbid that he should ever suffer any bigger falls.

[Rossini's little pun there was the use of the word *"caduta,"* which in Italian means "fall" but also – in the theatrical sense – a "flop."]

"Fourth recipe: I did better with the overture to *The Barber of Seville.* I did not write it specially to take the place of the one originally written for this extremely *buffa* opera; instead, I used another, composed for *Elisabetta, Regina d'Inghilterra,* an opera excessively *seria.* The public was enchanted by this solution. Your nephew, who has so far written no overture for his new opera, might well try this and use an overture he has already composed.

[There is no doubt that, for Rossini, the E minor *allegro vivo* tune of the *Barber* overture is very *opera seria* music indeed, and, of course, it had served for an opera even more *seria* – *Aureliano in Palmira* – before it was attached to *Elisabetta.* What I find interesting about that fourth recipe, however, is Rossini's reference to an overture specially written for *The Barber of Seville,* but not used. It is known that he did write one, and there has always been a suspicion that, though it

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The CONCERTO FOR ORCHESTRA,
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today. So much information must be gathered and evaluated. That is why so many Bostonians enlist the reassuring support of State Street Bank's staff of investment specialists. We work closely with investors to further a wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

was played at the *first* performance of the *Barber,* what we now call the overture took its place almost immediately after that. But, from what Rossini says about it in his letter, it seems that the original was never played at all.]

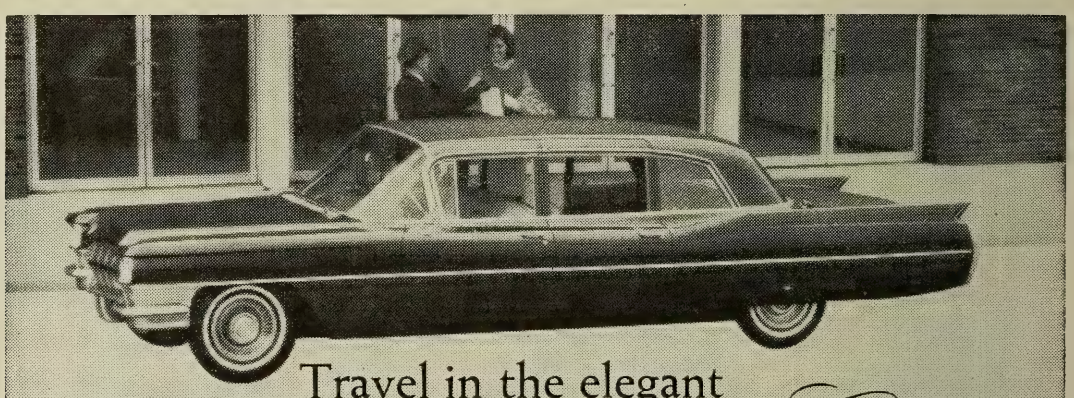
"Fifth recipe: I composed the overture, or rather the instrumental introduction, to *Le Comte Ory* fishing with a rod, with my feet in the water at Petit-Bourg in the company of M. Aguado, who never ceased, the entire time I was fishing, to talk to me about Spanish finance, which I found indescribably tedious. I do not imagine for a moment, sir, that in similar circumstances your conversation would have anything like the same unnerving effect on the imagination of your nephew.

"Sixth recipe: I found myself in the same sort of nerve-shattering situation when I wrote the overture to *William Tell* in an apartment I occupied in the Boulevard Montmartre. Here, night and day, the queerest characters in the whole of Paris would wander in and out, smoking, drinking, chattering, shouting, bawling in my ears while I went on composing and trying to hear as little as possible. I am certain that in spite of cultural progress in France you will nevertheless still succeed in finding as many imbeciles in Paris capable of stimulating your nephew in the same way.

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

[On reflection, perhaps that picture of Rossini's Paris apartment explains a little of how *William Tell* came to be the loudest overture in history.]

"Seventh recipe: In the case of *Mosè* I composed no overture at all, and this is the easiest thing of all. I am quite sure that your nephew could use this final recipe with great success. It is roughly the same as that adopted by my good friend Meyerbeer in *Robert le Diable* and *Les Huguenots,* and it appears that he has found it most satisfactory. I am assured that he has made use of it in *Le Prophète* as well and is full of praise for the efficacy of this recipe.

"With my best wishes for the glory of your nephew and my thanks for the *pâté,* which I found excellent, believe me to be, etc.

Rossini,
ex-composer."



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 % ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

"PULCINELLA," A BALLET WITH SONG (After Pergolesi)

By Igor Stravinsky

Stravinsky, born at Oranienbaum, near St. Petersburg, June 17, 1882;
Giovanni Battista Pergolesi, born in Jesi, Italy, January 1, 1710;
died in Pozzuoli, near Naples, March 16, 1736

Stravinsky composed this Ballet for Serge de Diaghileff in 1920. It was first performed at the *Opéra* in Paris by Diaghileff's *Ballet Russe* on May 15, 1920. The choreography was arranged by Léonide Massine; the scenery and costumes were designed by Pablo Picasso. Pulcinella was danced by Massine; Pimpinella by Thamar Karsavina; Prudenza, Lubov Tchernicheva. Ernest Ansermet conducted.

The first performance in the United States of a suite from the Ballet was by the Boston Symphony Orchestra, Pierre Monteux, conductor, December 22, 1922. Serge Koussevitzky conducted it on March 11, 1932. The composer conducted it, in a program of his own works, January 14–15, 1944. Lukas Foss conducted a concert performance of the entire ballet, with voices, at the Berkshire Festival, August 6, 1954. Mr. Leinsdorf conducted a performance by members of the Berkshire Music Center at Tanglewood, July 23, 1964.

The Ballet was revised in 1949 by Albert Spalding. The score calls for 2 flutes, 2 oboes, 2 bassoons, 2 horns, trumpet, trombone, solo quintet of strings, and string orchestra.

The following paragraph appears in the score:

"The subject of 'Pulcinella' is taken from a manuscript found at Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neopolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: 'Four Similar Pulchinellas.' "

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

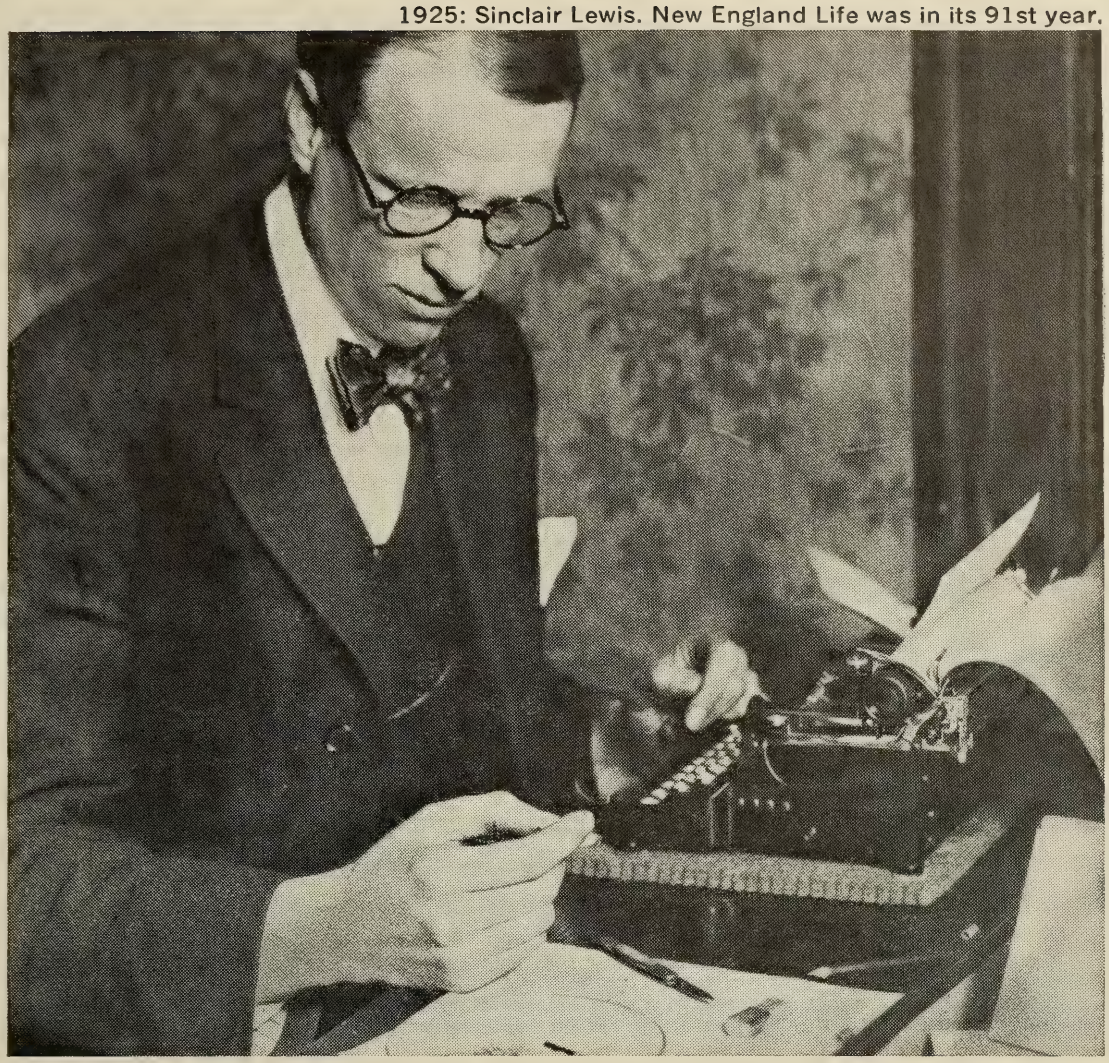
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

Stravinsky's principal sources as given by Robert Craft are from the following works of Pergolesi: the three-act comedy *Il Fratello innamorato* (1732) and *Il Flaminio* (1735) and the twelve trio sonatas for two violins and continuo. "All of Stravinsky's copies were made either in the Naples Conservatory or in the British Museum." *Il Fratello innamorato* has furnished all of the numbers with sung texts, and also the Tarantella.

Mr. Craft, describing the score for a recording of the Ballet for Columbia Records under the direction of the composer, remarks that "of course, *Pulcinella* might be considered as a 'collaboration' between two musical personalities two centuries apart but it must be ultimately considered as a work of Stravinsky's, as purely as his *Apollo* or the *Septet,* or any other work."*

"*Pulcinella* is described in the score as having been composed "after" Pergolesi, and therefore any discussion of the music requires a full explanation of "after."

"The relation between the composers is never obscure. The melodies are all by the Neopolitan master. The instrumentation is purely Stravinsky's. The forms of the individual pieces have sometimes been lifted whole and without change from Pergolesi, but at other times they have been expanded or remodelled to a considerable degree. Their juxtaposition is entirely the work of Stravinsky. The harmony — and

* Mr. Craft adds this personal observation: "In this regard it is interesting to compare it to Schoenberg's likewise 're-composed' 'Handel B-flat Concerto Grosso' in which Handel's too simple tonics and dominants and monotonous regularity of phrase have so obviously bored Schoenberg that in the last two movements he has drowned poor Handel in a post-Wagnerian 7th chord harmony wildly out of style."

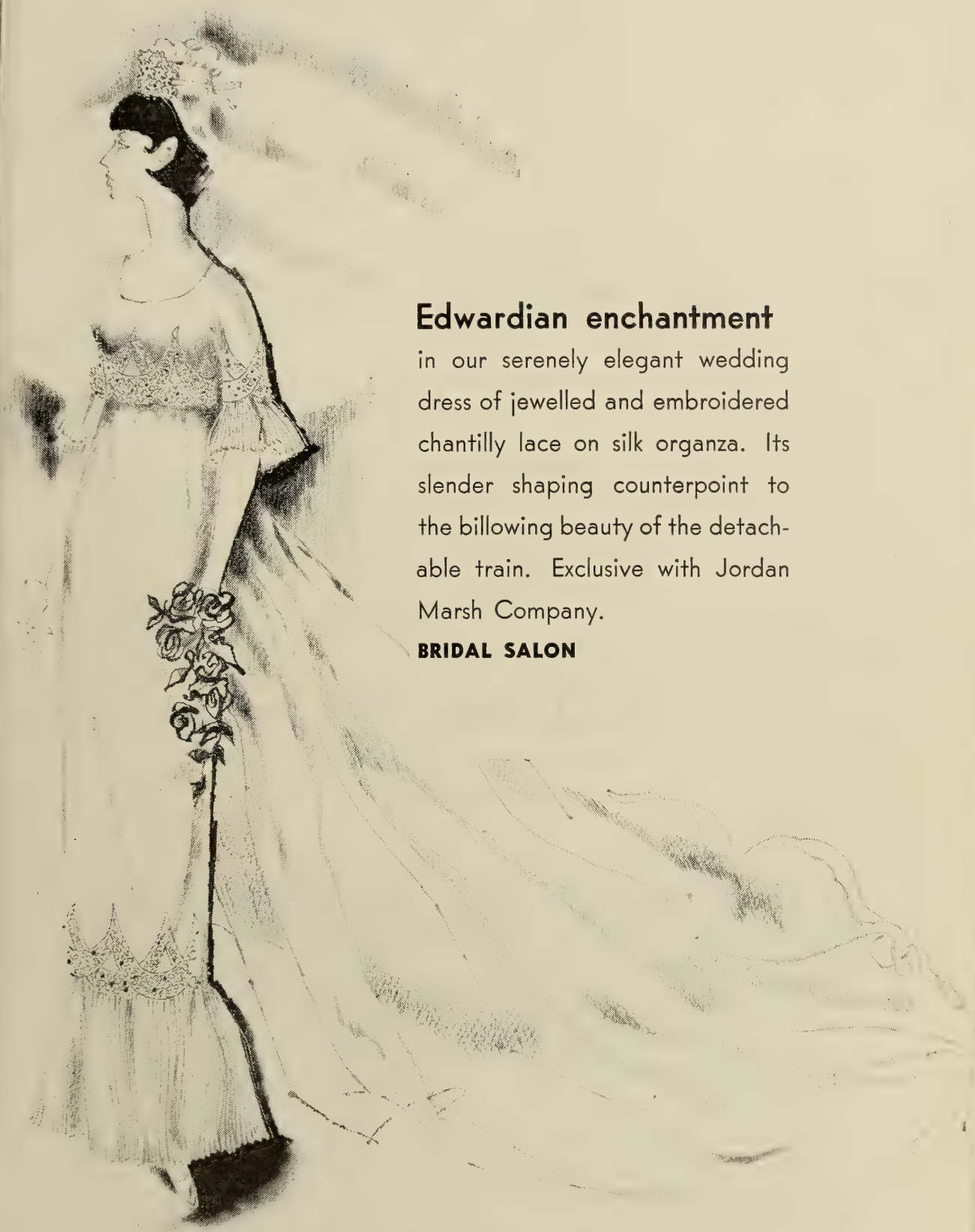


JOHN MASON BROWN
ANNUAL LECTURE "SEEING THINGS"
sponsored by
The Women's Educational and Industrial Union
Tuesday, February 9 • 11:00 a.m. • John Hancock Hall
Tickets $3.75 including tax, on sale only at
264 Boylston Street KEnmore 6-5651

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

this is the most interesting feature of the 'collaboration' — has been recomposed but from the starting point of Pergolesi's bass.

"True, though Stravinsky's bass deviates freely from Pergolesi's, and at salient places, it generally sticks to the original. Now given the essentially Pergolesian frame of the melodies and bass, Stravinsky was found to realize a harmony which would conform to the Pergolesian outline and preserve the 18th century character and idiom. But here is the rub: the harmony he adds does preserve the 18th century outline but at the same time it is clearly not 18th century harmony. Also, the non-18th century chord-tones are not derived from the building-up of thirds, and in this sense, academically speaking, are not chord-tones at all. They are derived in several ingenious ways, but they are ways that have their only justification in Stravinsky's ear. His ear's method then has (1) reduced outer embellishments to a minimum (compare the ornamental nudity of *Pulcinella* to Strauss' florid Couperin Suite, for example) while harmonic appogiaturas have been heavily stressed; (2) has frequently combined the chords of dominant and tonic — at cadences, for example, Stravinsky very often does not unbend his tonic harmony for Pergolesi's melodic dominant; as Pergolesi's music is very largely tonic and dominant in its movement, it was obviously a very

BOCA GRANDE PALM BEACH
Tat Saunders Inc.
The Ritz Carlton Hotel
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL



fertile field for Stravinsky's practice of combining these chords; (3) has created sections of ostinato harmony against which the melodic line introduces foreign tones. Now all of these procedures, harmonic appogiaturas, combined elements of tonic and dominant, and the use of foreign melodic tones, produce a slightly 'dissonant' harmony. But, it is a harmony which never violates period or style. . . .

"*The plot* of *Pulcinella* is dance-enacted and the texts of the vocal numbers are actually extraneous to it. In fact, the songs which have been selected at random from operas, a cantata, and a solo aria, may be considered as incidental pieces. It is their musical appropriateness which matters and the words are merely the words of any pleasant Italian song. In some cases Stravinsky has set the voice part for instruments.

"As in the earlier *Rossignol* and *Renard,* the singers of *Pulcinella* are placed in the orchestra pit. Again as in those works, and also as in *Oedipus Rex* and *Perséphone, Pulcinella* flirts with real opera, and has an important place in the long line of experiments which finally did produce a pure opera, *The Rake's Progress.*

"The plot is one of those simple/complex "A thinks B is C" Neopol-

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

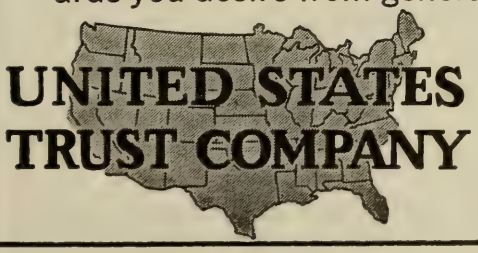
Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

itan disguise comedies. As nearly as I can discover, the following synopsis is the first printed appearance of the *Pulcinella* libretto. It has been prepared from Massine's original draft in Russian, but it has been excised, for the present purpose, of all but the barest outline.

Dramatis Personae:

Florindo and Coviello
Dottore; Prudenza, his daughter
Pulcinella
Tartalia; Rossetta, his daughter
Pimpinella
Four little Pulcinellas
Furbo, a magician, double of Pulcinella

Scene 1: (Serenata, scherzino, allegro andantino) Florindo and Coviello with mandolin and guitar serenade Prudenza until the Dottore douses them with water and chases them away. Pulcinella enters and the Dottore hides. Then Prudenza comes from the house and declares her love to Pulcinella. Pulcinella rejects her and she despairs. Florindo returns, hides, and takes in the situation. Prudenza runs away followed by her father.

Scene 2: (Allegro, allegretto, allegro assai) Pulcinella alone meets Tartalia and Rossetta. Tartalia exits and Rossetta declares her love to Pulcinella. He mimics her and she goes off in a rage. Pulcinella then sees Pimpinella, his sweetheart. She has

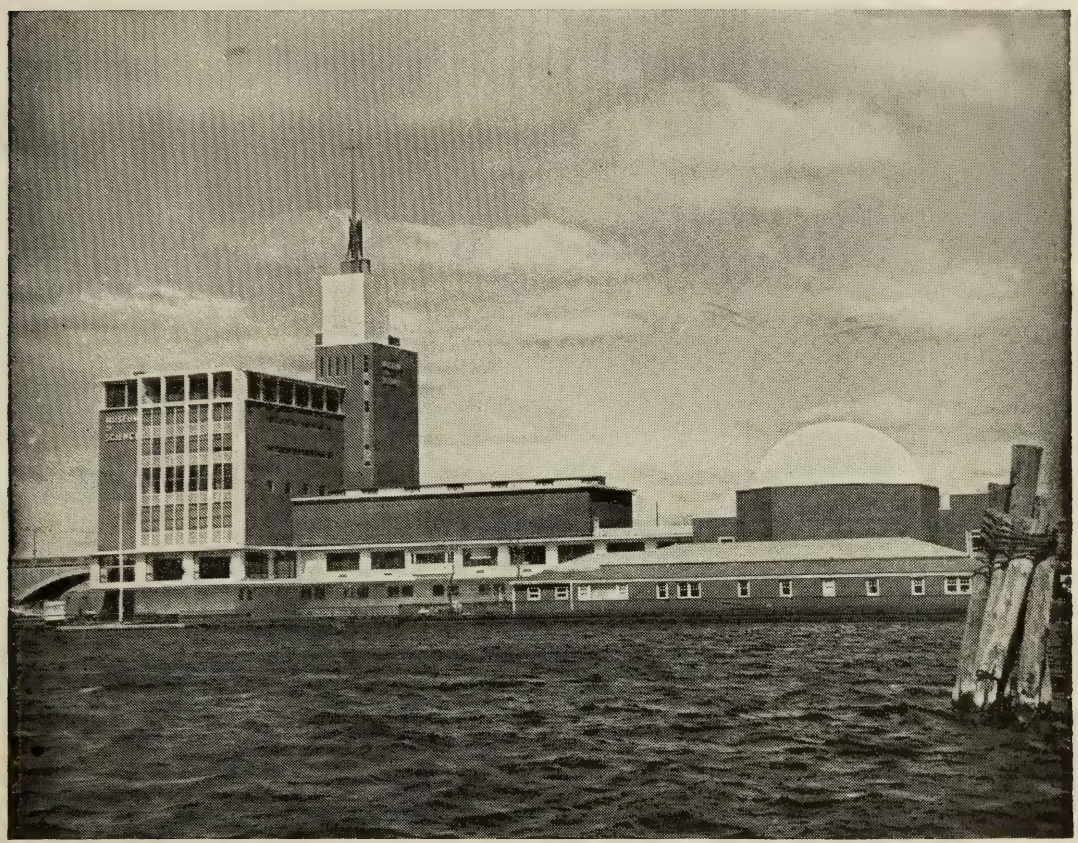


YEAR IN AND YEAR OUT YOU'LL DO WELL WITH
THE HARTFORD
HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest
268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from
Kenmore Square RE 4-3388
Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

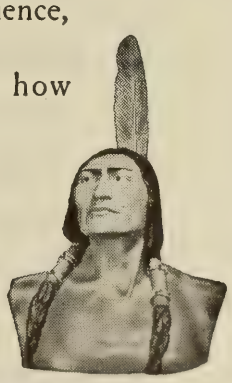


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

watched the scene with Rossetta and is jealous, but he placates her. Coviello and Florindo surprise-attack Pulcinella and beat him. Prudenza and Rossetta return and try to stop the fight which turns into their struggle against each other for Pulcinella and ends when their fathers appear and drag them home.

Scene 3: (allegro alla breve) Pulcinella, alone, is stabbed by someone emerging from behind a pillar. He falls as if dead.

Scene 4: (andante, andante, allegro, presto, larghetto, allegro, tarantella) Pulcinella peers about cautiously, gets up, and creeps away. Four little Pulcinellas enter carrying Furbo who is disguised as Pulcinella. They lay him on the floor. Then Pulcinella himself wrapped in a magician's cape calls for the populace to come in. Rossetta and Prudenza despair to see Pulcinella (Furbo) on the floor dead. The people beg Pulcinella (in the magician's cape) to resurrect Pulcinella (Furbo), and Pulcinella makes magical gestures over Furbo who arises amidst general rejoicing.

Scene 5: (andantino, allegro) Pulcinella and Furbo make fun of the crowd and sing a serenade. Pimpinella sings *'se tu m'ami'* to Pulcinella (Furbo).

Scene 6: (Gavotta and variations) Florindo and Coviello, Prudenza and Rossetta dance a Gavotte. Pimpinella and Pulcinella (Furbo) join them.

Scene 7: (vivo) The real Pulcinella appears, reveals his disguise, and ducks Florindo and Coviello in the fountain.

Scene 8: (minuet and allegro) The Dottore and Tartalia appear. Furbo blesses their daughters and Pulcinella and Pimpinella start the wedding minuet. Finale of general rejoicing."

Chardas

AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails

1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596

Evenings from 5:00
American Express
Carte Blanche

"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

S Y M P H O N Y H A L L

ORGAN CONCERTS

FIFTH SEASON, 1965

presented by the

BOSTON SYMPHONY ORCHESTRA

E. POWER BIGGS - Jan. 10 GEORGE FAXON - Feb. 14

ALLAN BIRNEY - Jan. 24 DONALD WILLING - Feb. 28

JOHN FERRIS* - Mar. 28

* Assisted by members of the Boston Symphony Orchestra

First Program . . . E. POWER BIGGS — JAN. 10

BACH	Fugue in C major ("Fanfare") Trio Sonata No. 1, in E-flat
HINDEMITH	Sonata No. 1 (1937) Sonata No. 2 (1937)
HEWITT	The Battle of Trenton—"A Favorite Historical Military Sonata dedicated to General Washington"
IVES	Variations on "America"

SUNDAYS AT SIX • ALL SEATS UNRESERVED

One-Hour Program, No Intermission

SERIES OF FIVE CONCERTS: $6 — SINGLE CONCERT $1.50

SERIES TICKETS NOW AT SYMPHONY HALL BOX OFFICE, CO 6-1492

Philip Hale has written interestingly of Pulcinella as a popular character in Naples:

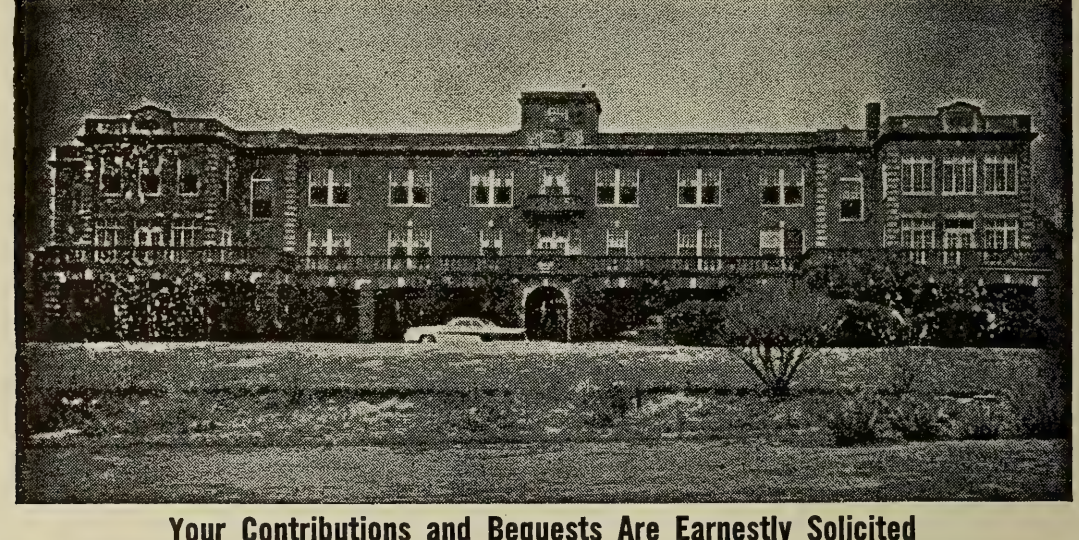
"There is a dispute over the origin of the Neopolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, 'in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age.' He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap, white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Scaramuccia was Neopolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian 'Improvised Comedy' and marionette shows, see Magnin's *Histoire des Marionettes en Europe* (Paris, 1852); the article *Pulcinella* in Pougin's *Dictionnaire du Théâtre* (Paris, 1885); Celler's *Les Types populaires au Théâtre* (Paris, 1870), and Chapter III in Chatfield-Taylor's *Goldoni* (New York, 1913)."

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

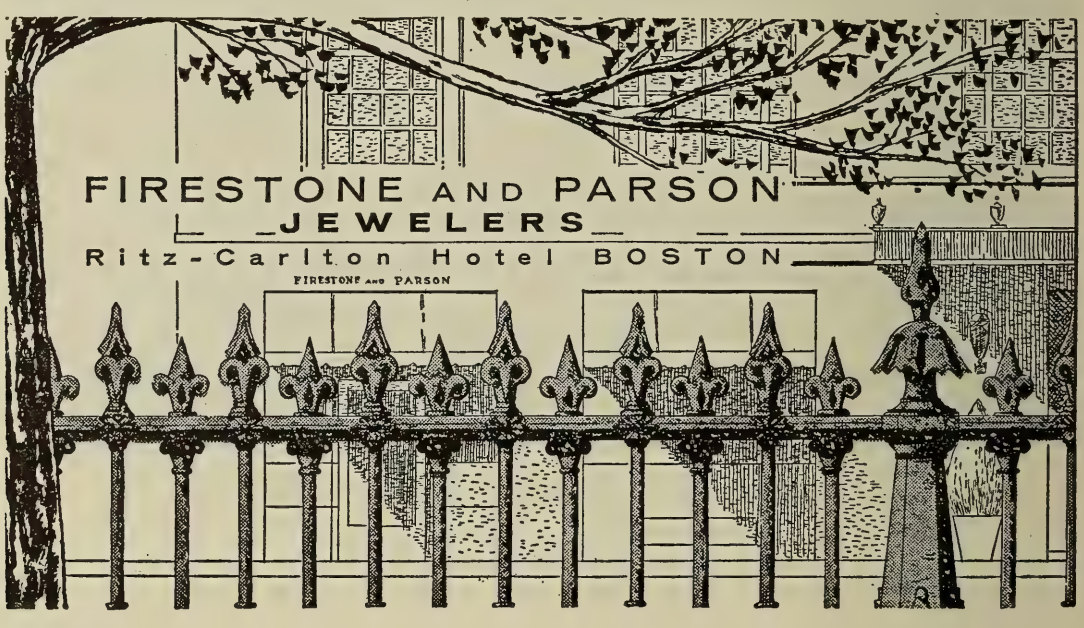
TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

PERGOLESI – A FRAIL DREAMER

THE fact that Pergolesi died at the age of twenty-six in the high tide of his activity as composer has been the cause of many romantic legends, which always spring up in such cases. It has been said that he hastened his death by strenuous living. He finished his *Stabat Mater* within a few days of his death at Pozzuoli, a resort near Naples, where he had gone on account of his health. Inevitably, comparisons have been made with the case of Mozart, who died in his youth while working upon his *Requiem*. Louis Biancolli, who has written interestingly of Pergolesi for the program of the New York Philharmonic-Symphony Society, further develops this analogy: "Both died penniless and young. Both went to unmarked pauper's graves. Both had overtaxed their physical resources in uninterrupted work." It was long whispered about Pergolesi, as it was to be about Mozart, that he had been poisoned by enemies. Probably both legends are false, although the one about Mozart still persists. Pergolesi was tubercular from childhood.

The special melodic genius of Pergolesi has lived for succeeding generations by virtue of his *Stabat Mater* and by his comic Intermezzo *La Serva Padrona,* which, in 1752, made a sensation in Paris and bolstered the Italian Buffonistes. The *Stabat Mater* enjoyed what E. J. Dent has called "an exaggerated veneration" in Italy, for the composer's contemporaries, Paisiello and Padre Martini, both went on record as saying that it was more in the style of comic opera than religious music.

Pergolesi lived his short life in Naples and composed industriously in the manner of the time. His works are about evenly divided between operas and church music. It is said that when his ambitious efforts to succeed in opera were not well received, he would turn to church music,



DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

in time returning once more to music of the theatre. He also did well by the chamber and instrumental forms, composing in 1732 thirty sonatas for two violins and bass. For performance between the acts of an *opera seria,* he would contrive little one-act intermezzi, and *La Serva Padrona* is one of these.* Pergolesi's opera *L'Olympiade,* one of his last works, has been much admired. Professor Dent summed up his music in Grove's Dictionary: "The chief merit of the *Stabat Mater* is the sentimental charm of its melodies. Sentimental charm is indeed the chief merit of all Pergolesi's work, sacred or secular." He has further pointed out "interesting types of popular Neapolitan songs" in *L'Olympiade.*

In an article written about Pergolesi for the *New York Herald Tribune* under the title "A Gentle Dreamer and What He Did," Paul Henry Lang said:

"Soon after his death he became famous. The marvelously fresh tone, the radiant color, lightness and melodiousness, all undoubtedly influenced by the rich folk song of the Neapolitan countryside, struck Italians, Frenchmen and Germans as a miracle. But color and radi-

* Another comic intermezzo, *Il Maestro di Musica,* was performed in Boston in June, 1936, under the direction of Giovanni Ampeo. *Livietta e Tracolo* was revived by Boris Goldovsky at Tanglewood and in Boston.

SPECIALIZING IN SAVINGS AND HOME FINANCING
THE QUINCY CO-OPERATIVE BANK
QUINCY HANOVER
Quincy Square Route 53

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore



Visit Your Authorized Cadillac Dealer

HAVE YOU HEARD THE "INSIDE STORY" ON CADILLAC FOR 1965?

If not, pay your Cadillac dealer a visit and step inside this newest of Cadillacs. You will find yourself surrounded by rich fabrics and unsurpassed roominess. There are luxurious chair-height seat backs; accessories such as the exclusive tilt and telescope steering wheel that lets you personalize your driving position; and Comfort Control that automatically holds interior temperature at your favorite level. This year you can choose from 150 different Cadillac interiors, a selection unparalleled in fine car history. Shouldn't one of them be your 1965 motoring headquarters?

So new! So right! So obviously Cadillac

ance, gracefulness and lightness meant far more in this music than mere virtuosity. Pergolesi caught the essence of the genius of his people, for in his music life and the stage waited with open arms for the new impulses of form and expression.

"This was no longer the monumental Baroque; Pergolesi's melodies are put together from the play of tiny, gamboling motifs, everything sings, even the instruments. But what most enchanted his contemporaries and followers was the virginally gentle, melancholy, dreamy lyricism we hear in the *Stabat Mater.*

"The means in the little opera were modest: three protagonists, one of whom is mute, a few strings and a harpsichord (*Stabat Mater* calls for the same forces), but through this modest ensemble a whole new world speaks. The first to enter this new world, Pergolesi acts like the instinctive discoverer who, almost by accident, with childlike yet absolute certainty, makes a landing on a never-seen continent. In *La Serva Padrona* the sweet and flexible melody of Naples, with its fluent, smiling and coquettish motifs in light, loose, and subjective forms, created a new genre."

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

Imported NATURAL *Domestic*
CHEESES

French	*Italian*	*English*
Brie	Bel Paese	Stilton
Camembert	Gorgonzola	Cheshire
Gourmandise	Fontina	Caerphilly

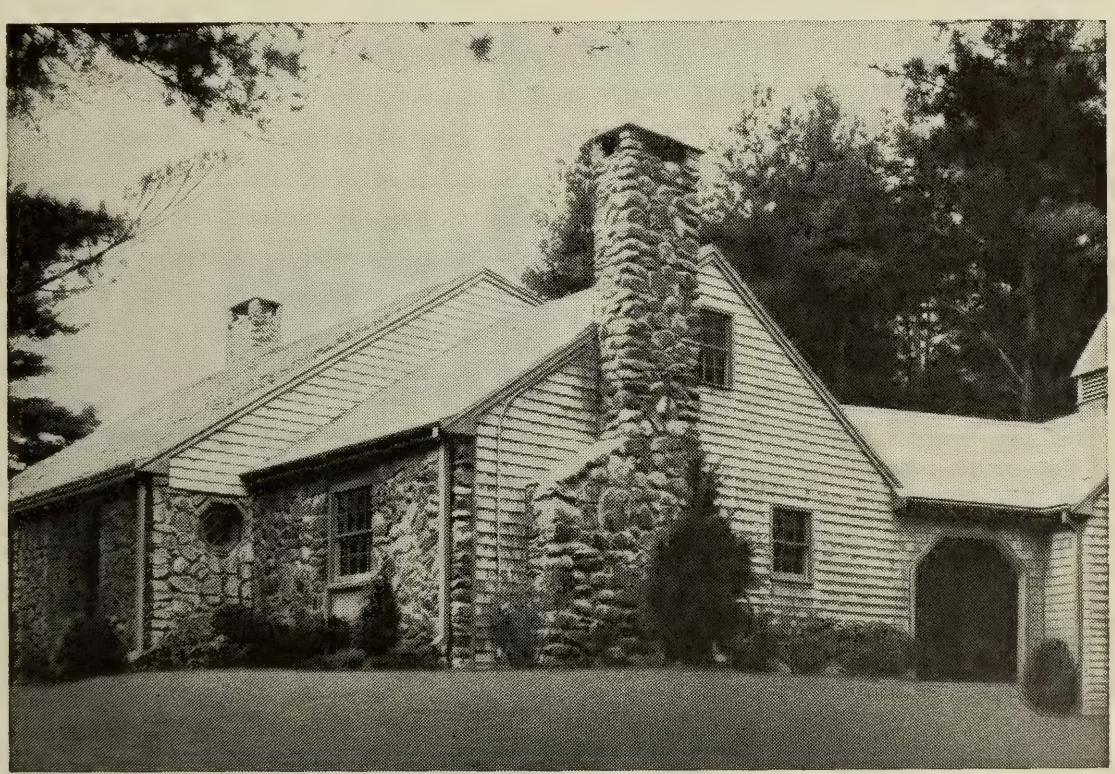
158 Mass. Avenue
Boston
MALBENS
— famous Swiss Grapillon —
CO 6-1203
Free Delivery

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

"DAYBREAK," "SIEGFRIED'S RHINE JOURNEY" – INTERLUDE, ACT I – PRELUDE TO ACT II, "DEATH MUSIC OF SIEGFRIED" AND CONCLUSION, FROM "GÖTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner's *Götterdämmerung*, completed in 1874, was first performed at the Festival Theatre, Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

"Dawn," "Siegfried's Rhine Journey," "Siegfried's Death Music" and the Conclusion were last performed at these concerts on February 10–11, 1961, when Erich Leinsdorf conducted as guest.

The excerpts here played call for 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 3 trumpets and bass trumpet, 4 trombones and 2 tubas, timpani, small drum, glockenspiel, triangle, cymbals, tam-tam, 2 harps and strings.

THE portions of the final drama of the *Ring* which are here performed are just those which bring to a glorious culmination the characters of Brünnhilde and Siegfried in turn, the two figures who

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

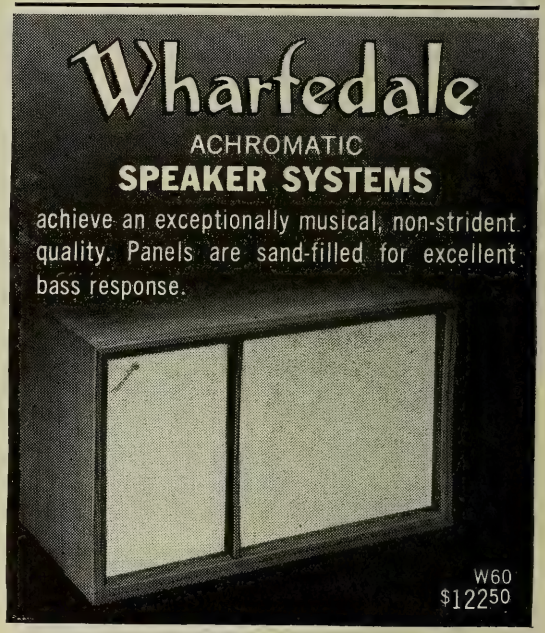
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

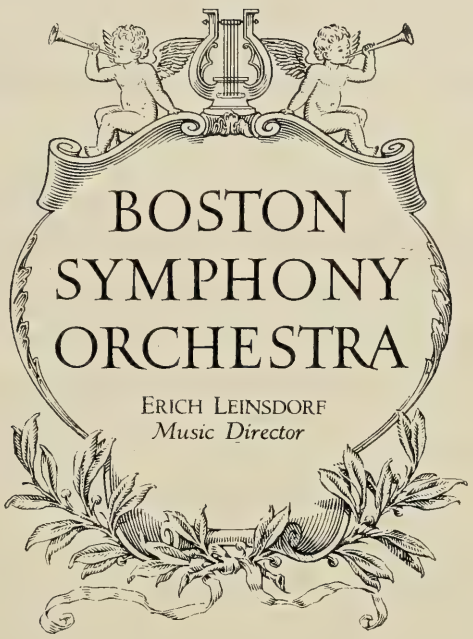
1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY



Available in Boston area at:
LECHMERE SALES CO.
88 First Street, Cambridge, Mass.
RADIO SHACK CORPORATION
730 Commonwealth Avenue
LAFAYETTE RADIO
584 Commonwealth Avenue

British Industries Corp. Port Washington, N.Y.



A STUDENT WRITES . . .

As a student, my resources are severely limited. This will probably be, however, my last year in the Boston area, the last in which I will be able to enjoy the Orchestra.

This small contribution can in no way reflect the immense pleasure we derived from attendance, both with and without subscriptions, through the years.

The Friends of the Boston Symphony Orchestra hope and trust that this young student will have the opportunity to hear the Orchestra often in the future wherever he might be. Small and large contributions to the Friends are gratefully received at the Friends Office, Symphony Hall.

have dominated the two previous dramas of the trilogy and given their names to each in turn. Brünnhilde and Siegfried do not dominate *Götterdämmerung* through the greater part of its length, not at least from the opening of the first act until the close. These two, who have been thrown into a shadow by a malign trick of fate, are then restored in character and nobly set forth in the most magnificent music of the whole Cycle.

The three acts of *Götterdämmerung*, until the point of Siegfried's death, put both the hero and the heroine at a disadvantage painful to those who have followed their valiant careers leading to their union in the final scene of *Siegfried*. We must behold the two great lovers, who, even in the prelude to this opera, have been heard in an ecstatic duet of undying devotion, angrily and publicly denouncing each other. It was part of the Norse legend that the curse of the ring should bring catastrophe. It did so according to the text through a magic potion of oblivion, whereby Siegfried no longer knows Brünnhilde, and abducts her to give her to the Gibichung Gunther as bride, whereupon Brünnhilde connives in Siegfried's treacherous murder. Wagner, when confronted with the musical realization of *Götterdämmerung*, the text of which he had written before he had even thought of treating the earlier part of the story, was thus compelled to subject to humiliation the two beloved figures which he had by then developed to an extraordinary degree of mingled heroic, godlike, and even human qualities.



For information about space

and rates in

THE

BOSTON SYMPHONY

PROGRAM

Call

Advertising Department,

Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS



TICKET RESALE AND RESERVATION PLAN

The Trustees of the Boston Symphony Orchestra are constantly grateful for the thoughtfulness of those subscribers who notify us when they will be unable to attend a concert and permit the Orchestra to resell these tickets at the Symphony Hall Box Office. In addition to the pleasure you afford others by making it possible for them to hear the Orchestra in person, you also afford the Orchestra a direct financial benefit: last season the Orchestra's deficit was reduced by almost $16,000 through the resale of subscribers' tickets.

Subscribers who do plan to release their tickets for a specific concert are urged to do so as soon as convenient; they need only call Symphony Hall, CO 6-1492, and give name and location to the switchboard operator.

Subscribers who release their tickets for resale will continue to receive written acknowledgment for income tax purposes.

On the other hand, subscribers and Friends of the Boston Symphony Orchestra as well as other residents and visitors in Boston may request tickets for individual concerts. To make your request, please telephone Symphony Hall and ask for "Reservations"; these will be filled in order of request as turned-in tickets become available. Since the management knows from experience approximately how many returned tickets it may expect, no reservations will be taken when the caller can no longer be assured of seats. These tickets may be purchased and picked up from the Symphony Hall Box Office on the day of the concert three hours prior to concert time. Tickets not claimed a half-hour before concert time will be released and sold to the general public.

There is an orchestral interlude between the two parts of the prologue to the *Dusk of the Gods,* depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

When the curtain was first raised, the three Norns were seen holding destiny in their hands as they wove their thread of fate. They were dismayed to find it suddenly broken, and vanished into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic quasi gruppetto figure here developed to its most glowing intensity.









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried.* The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, January 15, 1965
Tribute to Albert Schweitzer on his Ninetieth Birthday
Harry Ellis Dickson, Speaker
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

For information about space and rates in
THE BOSTON SYMPHONY PROGRAM
Call
Advertising Department, Symphony Hall
COmmonwealth 6-1492
DONALD T. GAMMONS

There follows in this performance the brief prelude to the third scene of Act I, which will disclose Brünnhilde on her rocky mountain top where Siegfried has left her in quest of further adventure. She is soon to be visited by Waltraute, her sister Valkyrie. The music seems to reflect her thoughts and feelings. It is a Wagnerian tapestry of motives – those of Brünnhilde mingled with Siegfried's and the underlying motives of the ring which is on her finger, with its darker implications.

The prelude to Act II which follows, is likewise dark and fateful. It is about to introduce the scene where Alberich and his son Hagen will plan the seizure of the ring. The gloomy and threatening mood of this music naturally leads to the death music of Siegfried in Act III, at the point where the hero is slain by Hagen on a hunting party when he turns to watch some ravens flying past, exposing his back to Hagen's spear. Nothing could be more dramatically effective than Siegfried's dawning reawareness of Brünnhilde as his bride at the moment that Hagen's spear is thrust into his back. He is borne off by vassals on a litter of boughs while the orchestra reviews in a succession of *Leitmotiven,* tragically set forth, the whole of his career.

A "funeral march" this music certainly is not. Albert Lavignac* has

* "The Music Dramas of Richard Wagner" (1913).

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

called it rather "the most touching and most eloquent of funeral orations; . . . without words, and for that very reason so much the more impressive and solemn, for we have arrived at that degree of tension where, words having become powerless, music alone can minister to an emotion which is almost superhuman." If words cannot convey these pages of profound emotion, a description of the motives which pass before the scene, in close succession, can at least recall the import of the music. Probably no writer has described this musical obsequy with more sympathetic fidelity than Mr. Lavignac:

"Here the whole life of the hero is retraced. All the heroic motives that we know pass before us, not in their accustomed dress, but gloomily veiled in mourning, broken with sobs, inspiring terror, and forming in the atmosphere surrounding the dead hero an invisible and impalpable train, the mystic train of living thoughts. First, grave and solemn, comes 'The Heroism of the Wälsungs,' which we remember having heard the first time when Siegmund, at the opening of *Die Walküre,* sadly tells of his misfortunes; next comes 'Compassion,' representing the unhappy Sieglinde, and 'Love,' the love of Siegmund and Sieglinde which was to give birth to Siegfried: does it not seem that the tender souls of his father and mother, whom he loved so dearly without having known them, are hovering about him and have come to be chief

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

mourners? Then, we have 'The Race of the Wälsungs' in its entirety, which, in a superb movement of the basses, joins the funeral *cortège* in the same way as the weapons of the deceased are laid upon the coffin; 'The Sword,' the proud sword, is there, still glittering and flaming, having become heraldic in the luminous glow of C major, which only appears for this single moment; finally comes the one motive above all others of the hero, 'Siegfried Guardian of the Sword,' twice repeated in an ascending progression, the second time with its frank and loyal ending, and followed by 'The Son of the Woods' in its heroic form, again singularly extended, which occasions a sacred memory of 'Brünnhilde,' his only love. Could anything more affecting be imagined?"

Equally dramatic is the moment when Brünnhilde takes the ring from the finger of her dead lover in the first realization that he has been duped and betrayed. In the final scene of the *Ring des Nibelungen,* the body of the slain Siegfried lies on a funeral pyre which has been built on the shores of the Rhine. "Alone," according to the composer's stage direction, "after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women." Then, as Richard Aldrich

THE NEW ENGLAND CONSERVATORY OPERA THEATER

presents

THE TURN OF THE SCREW

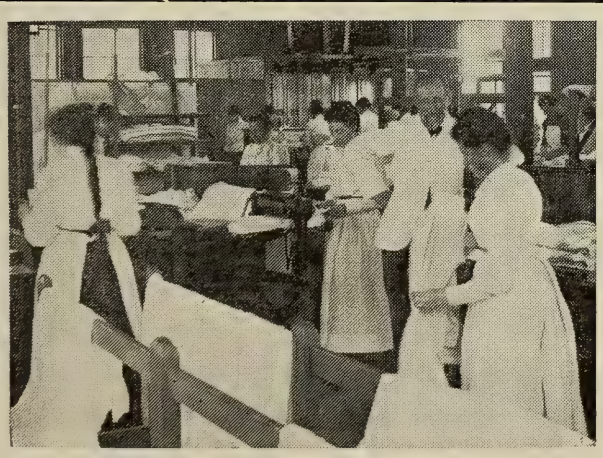
***by* BENJAMIN BRITTEN**

Staged and Conducted by Thomas Philips

LOEB DRAMA CENTER, CAMBRIDGE • 8:30 P.M.

JANUARY 28, 29, 30 **All seats reserved: $2.50**

Mail orders accepted now at Box B, New England Conservatory, 290 Huntington Avenue, Boston. Please enclose self-addressed stamped envelope.



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry

TEN PENNIMAN ROAD

ALLSTON 34, MASS.

TELEPHONE BEACON 2-1790

has described the scene,* she "begins that great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer that is the climax and crown of the whole Trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that 'wise a woman should grow.' Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfill the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one eternal and enduring good. . . . She swings herself upon her horse and together they leap into the flames, which then seize upon the building itself, as the scintillations of the Magic Fire with Loge's theme seem to possess the whole orchestra. . . .

* In his published analysis of the *Ring of the Nibelung.*

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077
opposite Symphony Hall

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

ERNEST F. DIETZ, *President*
Established 1908
George Dietz Company
INCORPORATED
339 NEWBURY STREET
BOSTON
Painting Contractors and Decorators
Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

"The hall has fallen into ruins, and in the distant heavens is seen Valhalla, with the gods, blazing brightly. The theme of the 'Twilight of the Gods' marks their downfall; and with a softer repetition of the theme of 'Redemption through Love,' which marks the passing of the old order and the coming of a new, the great drama is brought to its end."

The concluding scene not only belongs to Brünnhilde. She seems to view the whole panorama of the world story which has transpired, the story involving water nymphs, dwarfs, giants, gods, heroes, mortals. As the music preceding was a total portrait in tone of Siegfried, this is in a sense a tonal portrait of Brünnhilde, for she has been deeply involved.

New England's Most Complete Music Store

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere

426-5100

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

FUNERAL SERVICE



SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND



Recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
FAURÉ	Elegy for Cello and Orchestra Soloist: SAMUEL MAYES	LM-2703
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

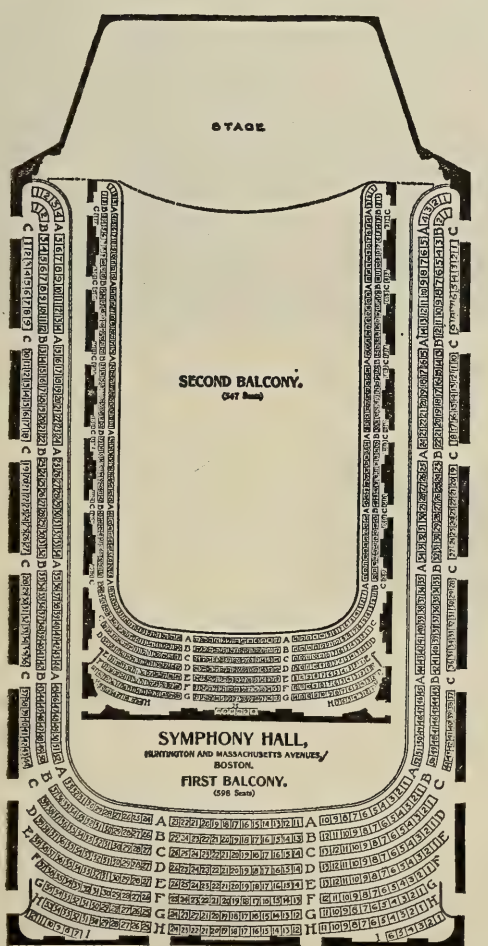
(MONAURAL AND STEREOPHONIC)

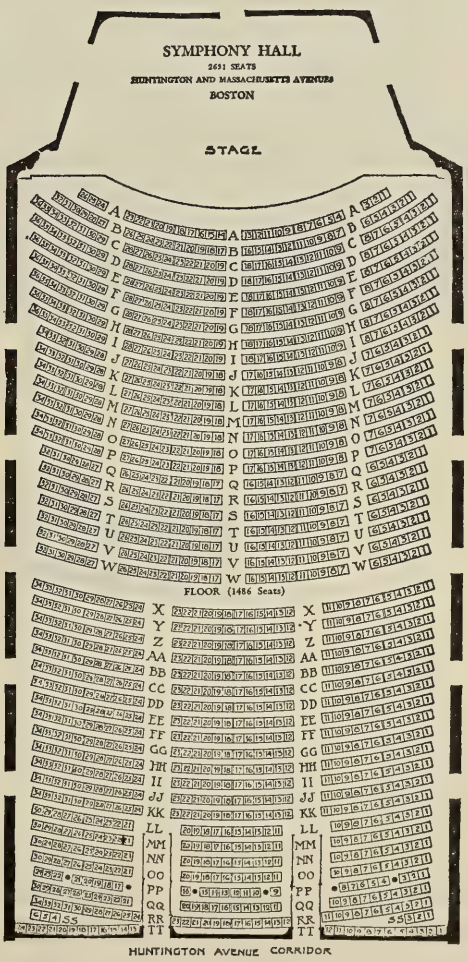


PASTENE WINES

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California —
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P.M.

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 15, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

TCHAIKOVSKY . . . . . Prelude to "The Queen of Spades"
(First performance at these concerts)

PROKOFIEV . . . . . Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

INTERMISSION

BEETHOVEN . . . . . *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST
ISAAC STERN

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

Rosario Mazzeo, *Personnel Manager*

Fifteenth Program

(To follow a tour of New Haven, New York, Brooklyn, January 19–24)

FRIDAY AFTERNOON, JANUARY 29, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

BACH . . . . . Suite No. 1, in C major

Grave; Allegro
Courante
Gavottes I and II
Forlane
Minuets, I and II
Bourrées I and II
Passepieds I and II

COPLAND . . . . . Music for a Great City

(First performance in Boston)

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

BALDWIN PIANO

*RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

AARON RICHMOND *presents*
in the Boston University Celebrity Series:

BALLET FOLKLORICO OF MEXICO

Company of 75

NEXT FRI.-SAT. EVES. & SAT.-SUN. MATS. (JAN. 15, 16, 17)

SEATS NOW, 10 A.M. to 6 P.M.

BACK BAY THEATRE 209 MASS. AVENUE (near Symphony Hall)

WED. EVE., JAN. 20 at 8:30 • **SYMPHONY HALL**

BERLIN PHILHARMONIC

HERBERT VON KARAJAN, *Conductor*

Beethoven, Fourth Symphony; *Strauss,* Ein Heldenleben

SUN. AFT., JAN. 24 at 3 • **SYMPHONY HALL**

ARTUR RUBINSTEIN

STEINWAY PIANO

FRI. EVE., JAN. 29 at 8:30 • **JORDAN HALL**

ANDRES SEGOVIA

World-Famous Guitarist

SUN. AFT., JAN. 31 at 3 • **SYMPHONY HALL**

BRANKO KRSMANOVICH CHORUS

BOGDAN BABICH, *Conductor*

Company of 80 from Yugoslavia

Program includes works by Vaughan Williams, Orff, Schumann, Beethoven;
Slavic folk songs in colorful costumes

FRI. EVE., JAN. 22 at 8:30 • **SYMPHONY HALL**

JOSE GRECO and his SPANISH GYPSY DANCE COMPANY

New all-Flamenco program!

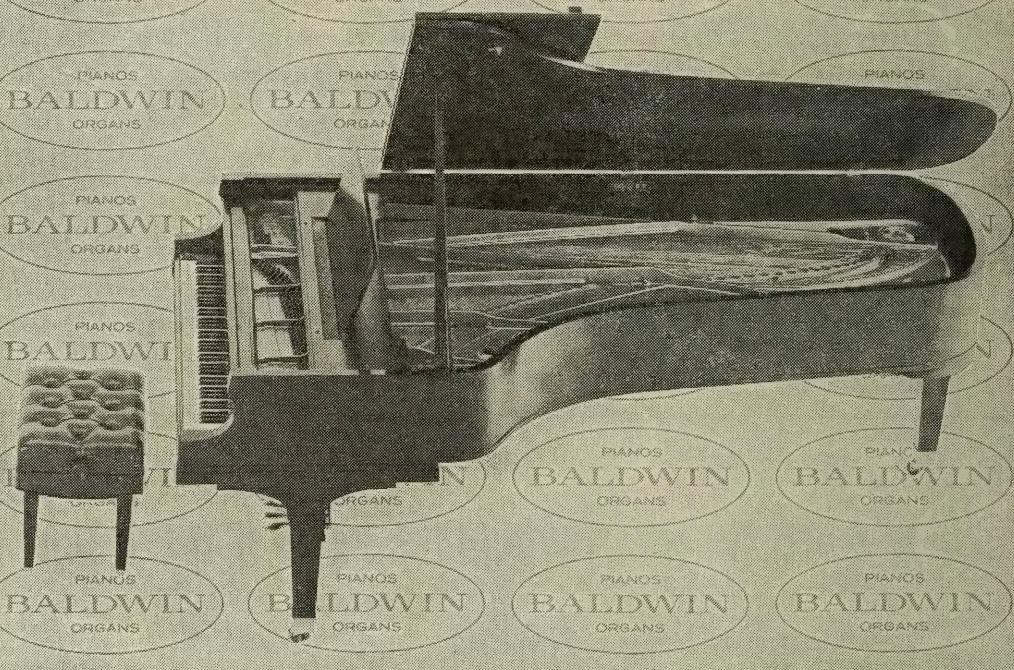
Auspices: Castle Hill Foundation, Inc.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

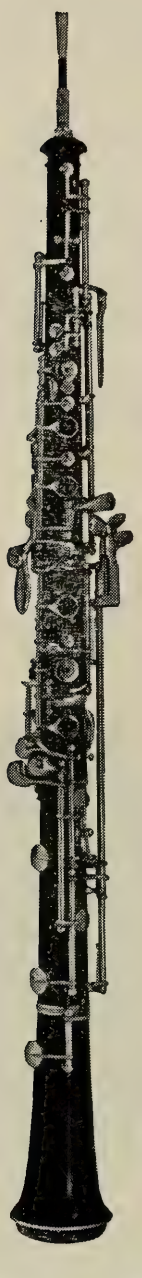


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 14 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



The Boston Symphony
under Erich Leinsdorf's direction

Nineteen years ago, the Boston Symphony premiered Prokofieff's *Fifth Symphony* in America. Recently, their new recording of the work became the first in a new series of Prokofieff recordings on RCA Victor Red Seal records. The second is a superlative performance of the seldom heard *Concerto for Cello and Orchestra* with Samuel Mayes, soloist. This exciting new album also features a superlative and moving performance of Gabriel Fauré's *Elégie for Cello and Orchestra.*





RCA VICTOR
The most trusted name in sound

CONTENTS

Program (for this week) . . . 841
Program (January 29–30) . . . 891
Program (February 5–6) . . . 893

NOTES

Tchaikovsky ("The Queen of Spades") 843
Prokofiev (Symphony No. 6) . 850

ENTR'ACTES

Beethoven's Vienna *(J. N. B.)* 870

NOTES

Beethoven (Concerto for Violin) 857

THE SOLOIST

Isaac Stern was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions, in Boston, Tanglewood, New York, and in Edinburgh in 1956.

In past seasons he has played the following concertos with this Orchestra in Boston (listed in the order of performance): Prokofiev (No. 1), Schumann, Mendelssohn, Brahms, Mozart (in G major, K. 215), Bernstein (Serenade), Prokofiev (No. 2), Bach (No. 1, in A minor), and Berg.

THE IMAGE OF ALBERT SCHWEITZER

For the occasion of Albert Schweitzer's ninetieth birthday, which was celebrated on Thursday, January 14, Norman Cousins has made the following contribution to this program. It is adapted from his book, "Dr. Schweitzer of Lambarene."

The greatness of Schweitzer—indeed the essence of Schweitzer—is the man

Makanna, Inc.
The Trousseau House of Boston

NOW IN PROGRESS!

NOW IS THE TIME
TO SAVE AT OUR

January
White Sale!

White Sale Savings
on
WAMSUTTA SHEETS
Supercale White
Blossom-Toned Colored
and
Paisley and Danube
Embroidered Sheets
and Towels!

MARTEX TOWELS
At January Reductions
Luxor, Patrician, and
Sovereign Styles

Special Mark-Downs
of
Blanket Covers, Blankets
and many other items!

Please see our circular for details!

416 Boylston St.
Boston 16,
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Conrad & Chandler



serene splendor

. . . the elegant bridal empire, long stemmed organza with an exquisite re-embroidered Alencon lace bodice, detachable train. $100

Bridal Salon — Third Floor
BOSTON • PEABODY
FRAMINGHAM

as symbol. It is not so much what he has done for others, but what others have done because of him and the power of his example. This is the measure of the man. What has come out of his life and thought is the kind of inspiration that can animate a generation. He has supplied a working demonstration of reverence for life. He represents enduring proof that we need not torment ourselves about the nature of human purpose. The scholar, he once wrote, must not live for science alone, nor the businessman for his business, nor the artist for his art. If affirmation for life is genuine, it will "demand from all that they should sacrifice a portion of their own lives for others."

Thus, Schweitzer's main achievement is a simple one. He has been willing to make the ultimate sacrifice for a moral principle. Like Gandhi, the power of his appeal has been in renunciation. And because he has been able to feel a supreme identification with other human beings he has exerted a greater force than millions of armed men on the march.

It is unimportant whether we call Schweitzer a great religious figure or a great moral figure or a great philosopher. It suffices that his words and works are known and that he is loved and has influence because he enables men to discover mercy in themselves. Early in his life he was accused of being an escapist. He was criticized for seeming to patronize the people he had chosen to serve. Yet the proof of his genuineness and his integrity is to be found in the response he awakens in people. He has reached countless millions who have never seen him but who have been able to identify themselves with him because of the invisible and splendid fact of his own identification with them.

Albert Schweitzer will not be immune from attack. There may be a period of carping and intended exposure, much of it with an air of fresh discovery and all of it in a mood of disillusion. But in the long run the inconsistencies and paradoxes will be as nothing alongside the real meaning of Albert Schweitzer and his place in history. For Albert Schweitzer has done more to dramatize the reach of the moral man than anyone in contemporary Western civilization. No one in our times has taught us more about the potentiality of a human being.

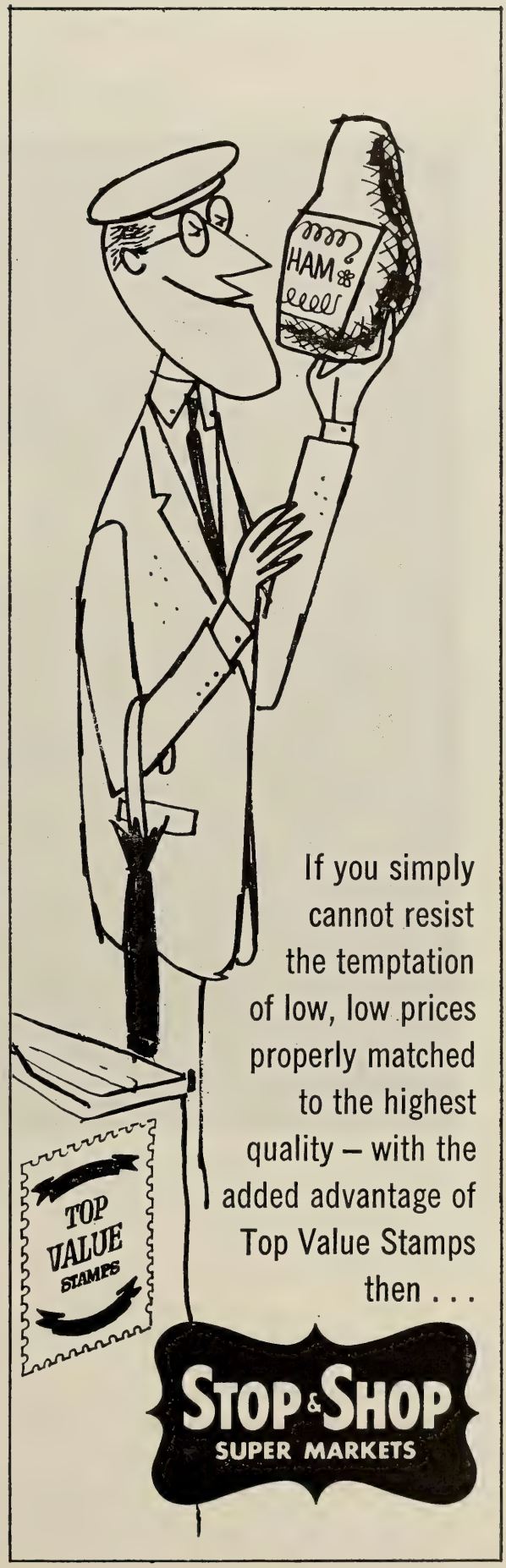
No one in our times has done more to liberate men of darkened skin. No one in our times has provided more inspiration.

If Albert Schweitzer is a myth, the myth is more important than the reality. For mankind needs such an image in order to exist. People need to believe that man will sacrifice for man, that he is willing to walk the wide earth in the service of man. Long after the Hospital at Lambarene is forgotten, the symbol of Albert Schweitzer will be known and held high. It would simplify matters if Albert Schweitzer were totally without blemish, if his sense of duty toward all men carried with it an equally high sense of forbearance. But we cannot insist on the morally symmetrical. In the presence of renunciation and dedicated service such as few men are able to achieve, we can at least attempt responsible judgments and we can derive spiritual nourishment from the larger significance of his life as distinct from the fragmented reality.

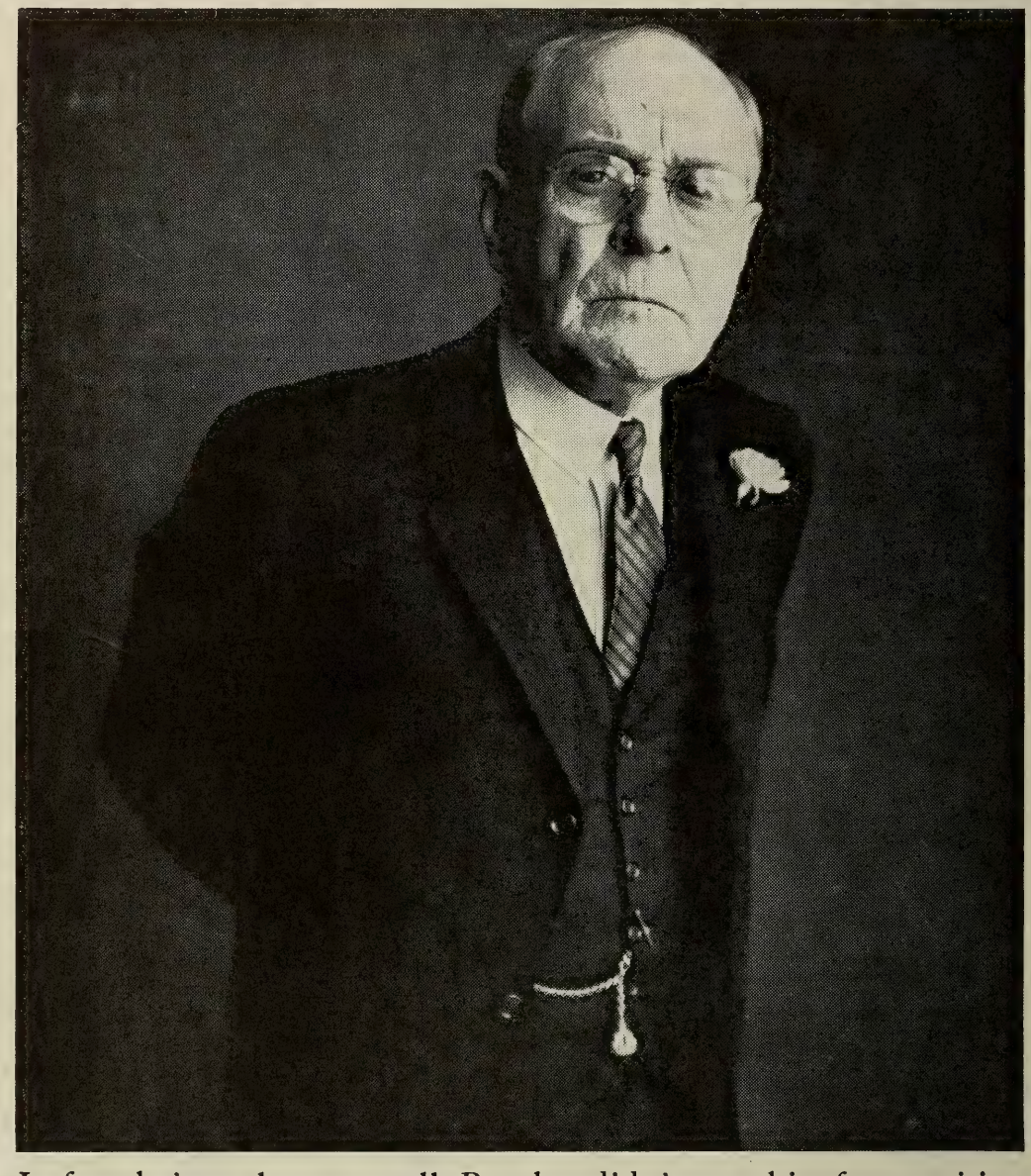
There is something else we can respect: we can respect the image of Schweitzer that exists in the souls of people. This image gives them strength and purpose; it brings them closer to other people and establishes connections beyond the power of machines and explosives to alter or sever. This is what men most need for today and tomorrow but especially for today. For the making of tomorrow requires most of all a sense of connection beyond reward or compulsion. Also a sense of service that has something to do with reverence and compassion for life. This is more meaningful to man than the things he makes or the conveniences he acquires or the ornamental props of his personal kingdoms. For he reaches his full growth only as he believes in the essential beauty of the human soul. It is this that Albert Schweitzer gives him.

EXHIBITION

The paintings now on view in the Gallery have been assembled by Roger W. Curtis of the New England Artists' Group. There are landscapes, marines and still lifes in a variety of techniques.



This man is a dreadful lawyer



In fact, he's no lawyer at all. But that didn't stop him from writing his own Will. (Why not save the legal fees? thought he.)

The cost will be enormous.

For example, when he dies, his estate will dwindle under taxes that a well-drawn Will can avoid.

Worse — a good part of what's left after taxes, claims and settlement costs may well end up in the wrong hands.

It's so easy to have your Will drawn by a lawyer . . . and so expensive, so wasteful, so downright unfair to your heirs *not* to!

See your lawyer about your Will. Keep it up to date. Maybe there will be a place for us in the picture, as executor or trustee.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 15, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

TCHAIKOVSKY . . . . . Prelude to "The Queen of Spades"
(First performance at these concerts)

PROKOFIEV . . . . . Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

INTERMISSION

BEETHOVEN . . . . . *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST
ISAAC STERN

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

R.H. Stearns



"Sassy" ensembles
are an integral part
of every chic
resort wardrobe
Sportswear Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

INTRODUCTION TO "THE QUEEN OF SPADES," *Op.* 68

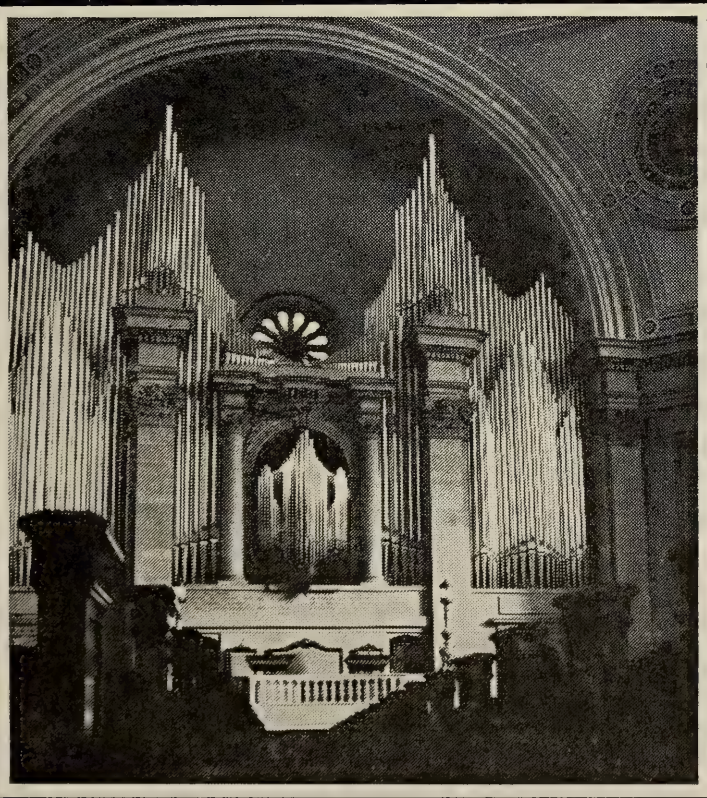
By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Tchaikovsky's *"Pikovaya Dama"* (*The Queen of Spades,* translated in German as *"Pique Dame,"* in French as *"La Dame de Pique"*), an opera in three acts with libretto by Modest Ilyitch Tchaikovsky, was derived from the short story of Pushkin. It was completed on March 15, 1890, and was first performed at the Maryinsky Theatre in St. Petersburg on December 19 of that year.

The following orchestra is required for the Introduction: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings.

TCHAIKOVSKY'S brother Modest, taking in hand a libretto on Pushkin's tale, at first intended it for the composer N. S. Klenovsky. He showed it to his more famous brother, who in 1888 could not yet envision the subject as a congenial operatic possibility. *Eugene Onegin,* which he had composed in 1879, had been his only distinct success in opera. He was anxious to vindicate his ability in this form after three subsequent semi-failures, and was hesitant about committing himself. This was one of his periods of preliminary doubts, and when he mentioned the subject in a letter to Modest on April 9, 1887, he was about to compose his Fifth Symphony with little confidence in the result. Tchaikovsky's hesitation was no doubt due to the lack of opportunity in his brother's libretto for the constant lyric flow and nostalgic senti-



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)

ment which *Eugene Onegin* had offered. As he worked upon setting the text, he realized that the dramatic impact, the theatrical tension of the story was sure to be effective.

It was at the beginning of February of 1890 that he settled in Florence, and in the early Italian spring absorbed himself in the project of *The Queen of Spades.* Receiving copy of the text piecemeal from Modest, he soon became immersed in the score and was able to write in his diary on March 15: "Finished everything this morning. God be praised, Who has let me bring my work to an end." When his friends Laroche and Napravnik were doubtful about an opera completed in such quick order, he protested to Modest: "They will not realize that to rush through my work is an essential feature of my character. I only work quickly. I took my time over *The Enchantress* and the Fifth Symphony, and they were failures, whereas I finished the Ballet in three weeks [*The Sleeping Beauty?*], and *Onegin* was written in an incredibly short time. The chief thing is to love the work. I have certainly written with love. How I cried yesterday when they sang over my poor Hermann!" Four days later he wrote: "Modi, either I am greatly mistaken or *Pique Dame* is a masterpiece. At one place in the fourth scene, which I was arranging today [the piano reduction], I felt such horror, such gruesome thrills, that surely the listeners cannot escape the same impressions."

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

Hurwitch Bros.

TWENTY NEWBURY STREET



Filene's

PLAZA SHOP

Have some champagne

Vintage '65. Poured into our crystal-pale silk and worsted cocktail dress, alive with tassels dropped decoratively from bosom to hem! Sizes 6 to 14. $100

Filene's Boston, Southshore, Chestnut Hill

The character of Hermann, the young gambler who plunges wildly on the winning cards and loses, evidently became a live person and won his sympathy as he worked. Hermann, according to Pushkin's tale, believes that the aged "Countess X" knows an infallible winning combination of three cards, and he becomes obsessed with the determination to extract from her her secret. Hermann is in love with Liza, who is her ward and personal maid, and through Liza attains access to the mansion. When the Countess returns unexpectedly, Liza hides him. Hermann suddenly confronts the aged Countess in her bedroom, and at pistol point demands the winning numbers. The Countess is overcome with fright and dies of heart failure. Liza, believing that Hermann has used her only to attain his mercenary ends, is in despair. Hermann is doubly in despair at having lost both the confidence of Liza and the old lady's secret which has died with her. In a crazed dream he beholds the Countess, who in his imagination names the winning three cards. He rushes to the gambling house and stakes his all. The first two cards win, but the third is his downfall. It is the Queen of Spades and the face on the card seems to be the likeness of the Countess leering at him.

In the Opera Tchaikovsky made the most he could of the theatrical possibilities of Pushkin's story. It was well mounted in St. Petersburg and conducted by Napravnik. It was applauded with increasing ex-

The Best Food in the World from All Over the World

RECENT ADDITIONS

Wild Rice Pancake Mix
Sliced Smithfield Ham
Swedish Pepparkakor
Fruit Decorated Ham
Cheese Brittlets
Shad Roe Caviar
Cheddar Cheese Snacks
Long Grain and White Rice

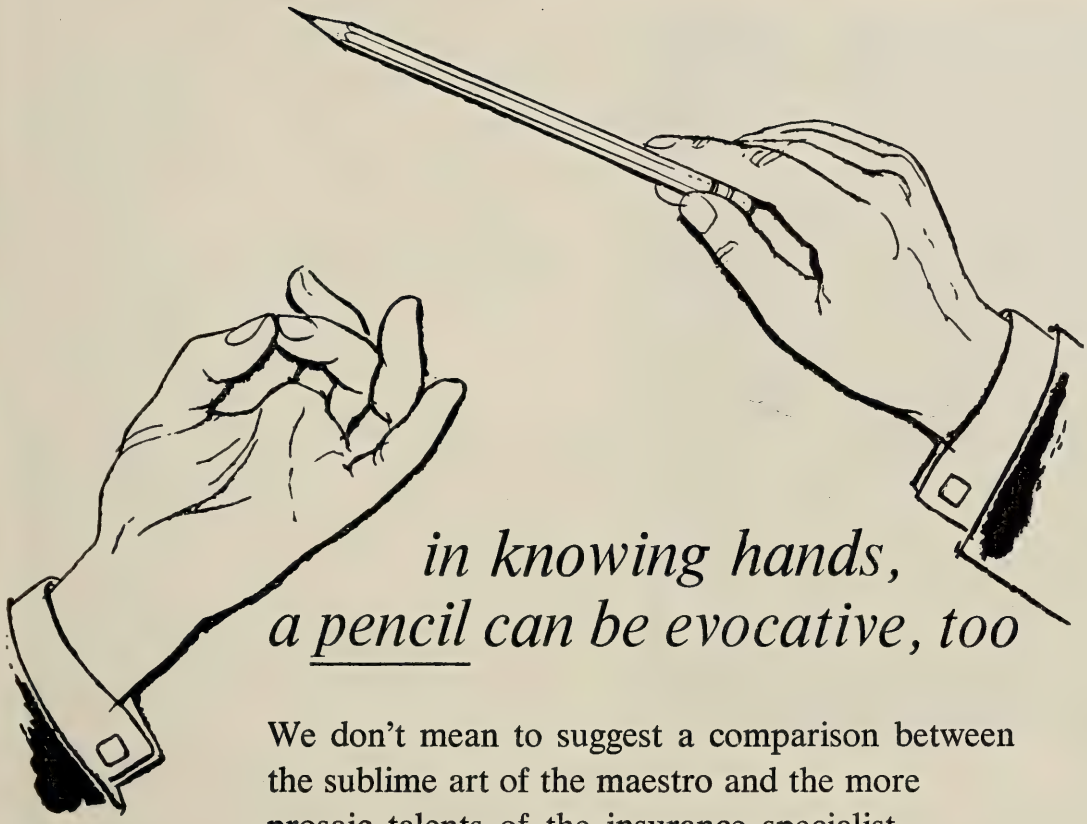
POPULAR FAVORITES

Mocha and Java Coffee
Sahib India Tea
Wild Strawberry Jam
Spiced Honeydew Melon
Smoked Rainbow Trout
Rock Cornish Game Hens
Baby Belgian Carrots
Hawaiian Macadamia Nuts

S. S. PIERCE

IMPORTERS and GROCERS

BOSTON: 144 TREMONT ST. • 478 BOYLSTON ST. • 133 BROOKLINE AVE.
BELMONT • BROOKLINE • CHESTNUT HILL • NEWTON CENTRE
NORTHSHORE SHOPPING CENTER • WELLESLEY • WEST HARTFORD



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

citement as the story progressed. It has been performed in many opera houses in Europe, sometimes translated into various European languages. The first American performance was by the Metropolitan Opera Company in New York on March 5, 1910 (in German).* The press for the most part has not echoed the enthusiasm of the public response.

* There was a performance by the Opera Department of the Berkshire Music Center on July 30 and 31, 1951.

From A Friend

AARON RICHMOND ***will present***

ARTUR RUBINSTEIN

in Recital



Sunday, January 24 at 3 p.m. • Symphony Hall

ARTUR RUBINSTEIN USES THE STEINWAY PIANO EXCLUSIVELY

"A Steinway is a Steinway and there is nothing like it in the world." . . . ARTUR RUBINSTEIN

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Sherman A. Walt



BORIS AND MILTON — Boston

Honored for bravery as well as bassoon-playing, equally at home with a chamber group, a trout stream, a ski slope, or a sports car, Principal Bassoon Sherman Walt updates in a measure the idea of the Renaissance man.

For all his outside interests and achievements, though, he is best and most justly known for his hauntingly melodious performances on a grave and noble instrument.

His career began in the town of Virginia, Minnesota; continued at the University of Minnesota and the Curtis Institute of Music, where he studied under Del Negro and Tabuteau; was interrupted during World War II by service with the 83rd Infantry Division, in the course of which he received the Bronze Star; and resumed with the Chicago Symphony in 1947.

Five years later, he joined the Boston Symphony. A distinguished bassoon teacher, he is a faculty member of both the New England Conservatory and the Berkshire Music Center.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

SYMPHONY NO. 6, IN E-FLAT MINOR, *Op.* 111

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Prokofiev began his Sixth Symphony in 1945 and completed it in 1947. It was written principally in the "Composer's House" near Ivanovo in the summer of 1945. So far as can be ascertained, the first performance was in Leningrad (not Moscow, as stated elsewhere) on October 10, 1947, and there was a second in Moscow on the Christmas Day following. The Symphony was introduced in this country by Leopold Stokowski, conducting the New York Philharmonic Symphony Society, November 24, 1949. It was performed at the Boston Symphony Orchestra concerts on February 9–10, 1951, and March 1–2, 1963.

The Symphony calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 3 trumpets, 4 horns, 3 trombones and tuba, timpani, bass drum, snare drum, tam-tam, triangle, tambourine, wood block, piano, harp and strings.

PROKOFIEV described the progress of his Sixth Symphony in a communication printed in the *New York Times,* April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

others. The second movement, andante, is lighter and more songful. The finale, lighter and major in its character, would be like the finale of my Fifth Symphony, but for the austere reminiscences of the first movement."

The first movement divulges, after a heavy descending scale of short notes, the predominating theme in a rhythmic 6/8 yielding to two episodes and followed by an andante molto 4/4 with a somber second theme colored by the English horn. The 6/8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close. The largo (which the composer described in advance as "andante") is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex — I think this part will need several hearings to be fully understood." The finale has some suggestion of a scherzo as the voices of the woodwinds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into





Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual
Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald,
Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe
& Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street
Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald,
Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees,
Real Estate Investment
Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

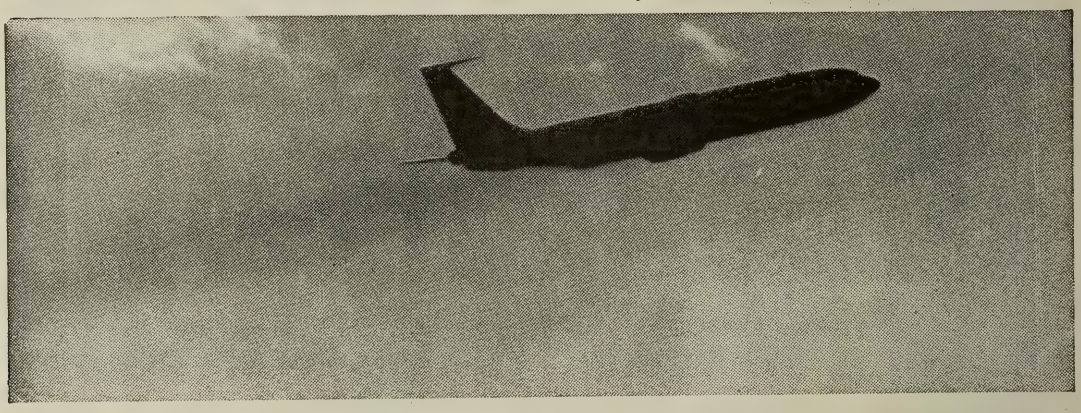
We act as Trustee, Executor, Agent and Custodian

the bass. The first theme returns and carries through to the end, save for an interruption in which the principal theme of the first movement, in 6/8, brings back its dark shadow.

It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofiev, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of æsthetic individualists."

It can be imagined how Prokofiev, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

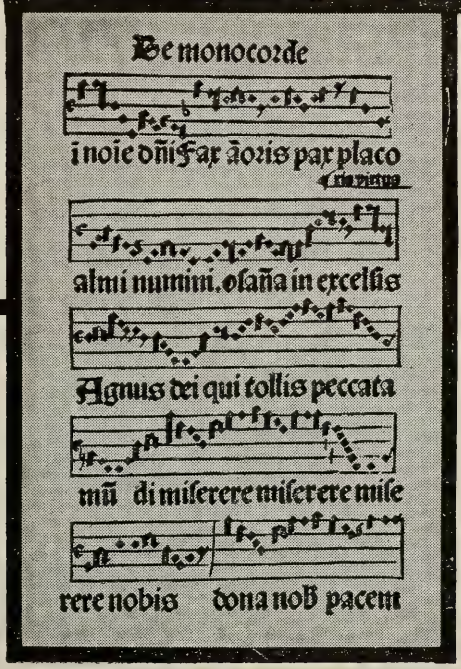
World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première

PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

affected by advice from those who knew less than himself on how to compose. How he really felt about this political jargon may never be known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofiev, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "

This retort, if the story is true, was more than courageous — it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofiev could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed, and looks for advice from the musically ignorant. Nicolas Nabokov gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.

I. V. Nestyev points out that "the composer considered dedicating this Symphony to the memory of Beethoven. It bears the same opus number (111) as Beethoven's last Piano Sonata, which was a great favorite of Prokofiev's. Of course, what he had in mind was not the chance symbolism of the numbers, but rather a desire to carry on the tradition of lofty intellectualism and profound tragedy that characterized Beethoven's later works." In calling the Concerto tragic, Nestyev has in mind the first movement in particular.

* "My Three Years in Moscow," *New York Times*, November 25, 1949.



CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien*, in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955); Wolfgang Schneiderhan (October 5–6, 1956); Leonid Kogan (November 18–19, 1960); Erica Morini (January 12–13, 1962).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 %
ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31% DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian

Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1935: Bing Crosby. New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great — the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven



JOHN MASON BROWN
ANNUAL LECTURE "SEEING THINGS"
sponsored by
The Women's Educational and Industrial Union
Tuesday, February 9 • 11:00 a.m. • John Hancock Hall
Tickets $3.75 including tax, on sale only at
264 Boylston Street KEnmore 6-5651

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. CIrcle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts
All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the leadership of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto – Clementi, the musician turned publisher – although the

THE NEW ENGLAND CONSERVATORY OPERA THEATER

presents

THE TURN OF THE SCREW

***by* BENJAMIN BRITTEN**

Staged and Conducted by Thomas Philips

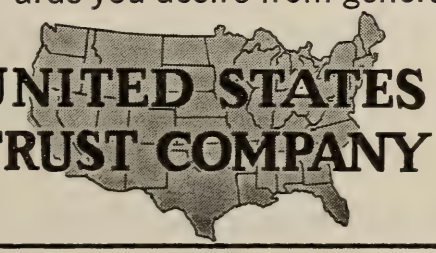
LOEB DRAMA CENTER, CAMBRIDGE • 8:30 P.M.

JANUARY 28, 29, 30 **All seats reserved: $2.50**

Tickets at the Loeb Drama Center, 2-5 p.m.,
January 18-22 and January 25-27.

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit
Insurance Corporation

FULL SERVICE BANK ®

virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"*Dear Collard* — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,*

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

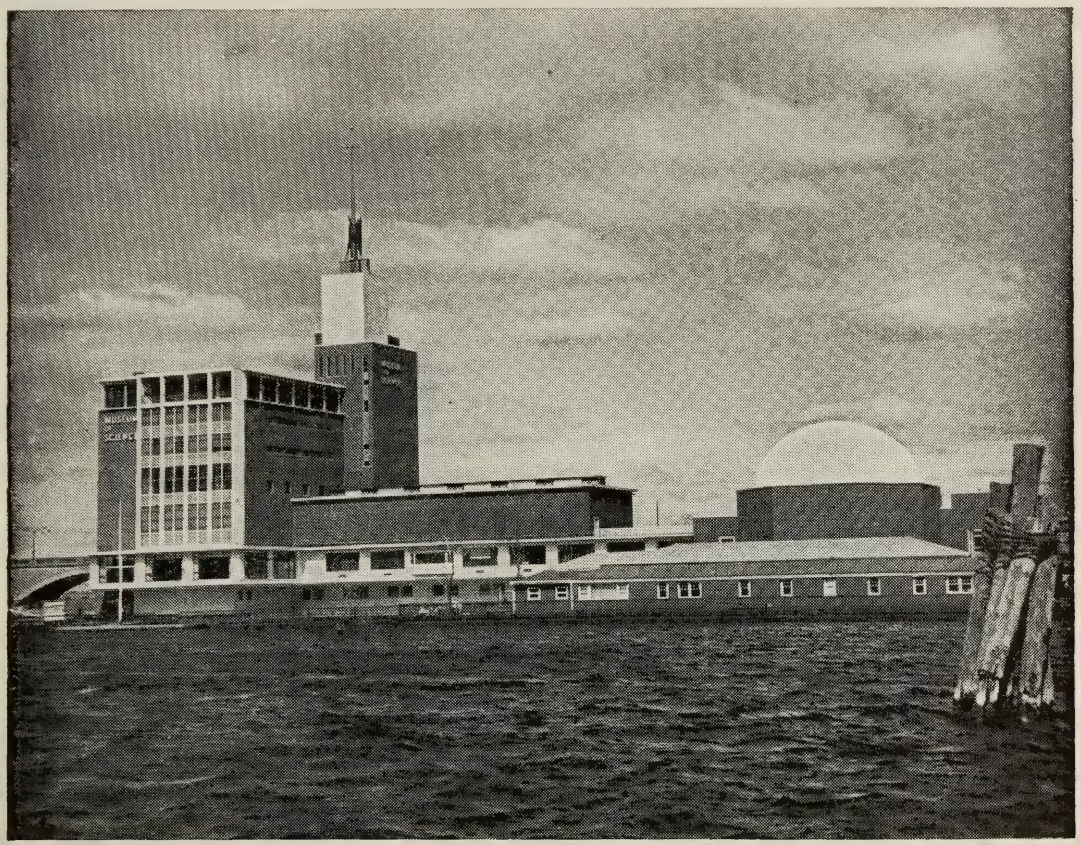
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

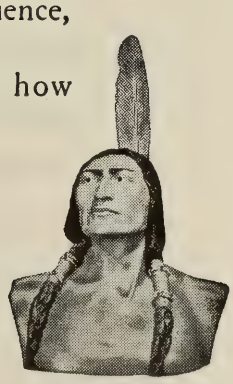


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

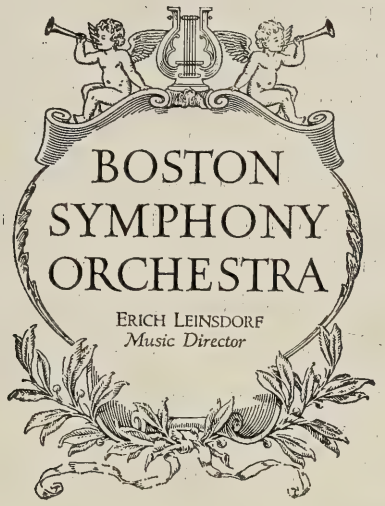
Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street – 'Where do you lodge?' says he: 'I have not seen you this *long* while!' – upon which I gave him my address. Two days after I found on my table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' – 'No' says he. 'Suppose, then, that you prefer *me?*' – 'With all my heart.' 'Done. What have you ready?' – 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth,

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
MATCH
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!
YOUR Independent Insurance AGENT
"SERVES YOU FIRST"
You can rely upon the Agent who displays this symbol. We do.
BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!



BOSTON SYMPHONY CHAMBER PLAYERS

ERICH LEINSDORF, *Music Director*

SUNDAY, FEBRUARY 7 • 8:30

Sanders Theatre, Cambridge

Copland	Vitebsk for Violin, Cello, and Piano
Fine	Fantasia for String Trio
Mozart	Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, K. 452
Brahms	Quartet for Piano and Strings in C minor, Op. 60

CLAUDE FRANK, Piano

PROGRAM SUBJECT TO CHANGE

TICKETS NOW . . . SYMPHONY HALL BOX OFFICE

CO 6-1492

ALL SEATS RESERVED: $2.50, $3, $3.50, $4

Mail orders accepted. Please make checks payable to the Boston Symphony Orchestra, and enclose a stamped self-addressed envelope to Symphony Hall Box Office, Box CP, Symphony Hall, Boston 02115.

the overture was that to "Coriolanus." The buyer, who certainly possessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

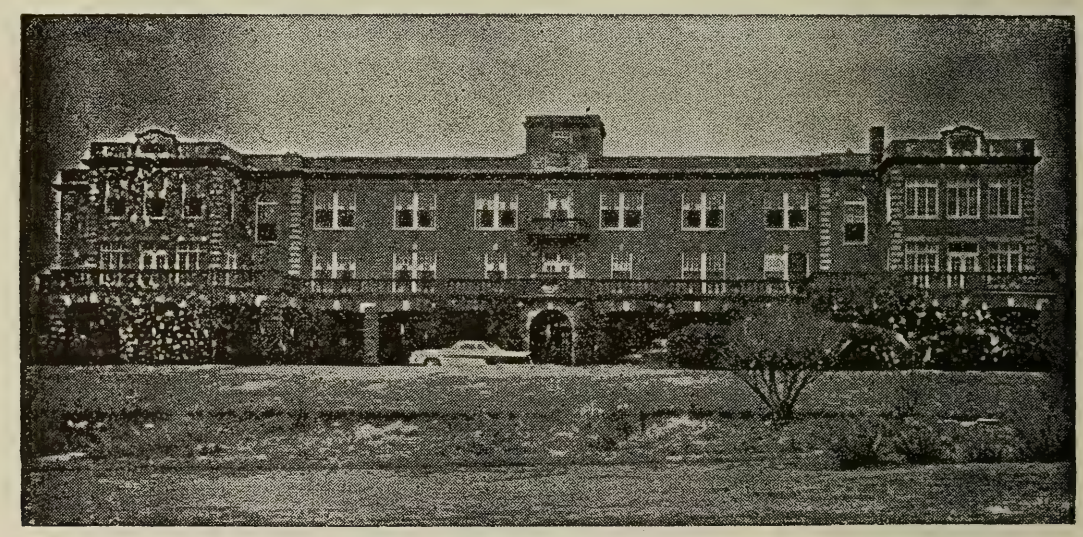
Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling – and besides I am privileged to sell the works in Germany and France."

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

ENTR'ACTE

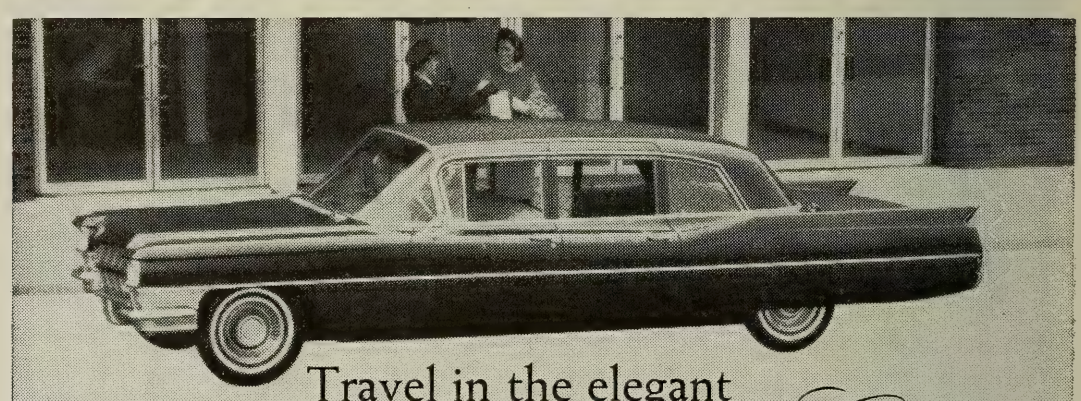
BEETHOVEN'S VIENNA

IT WOULD be hard to imagine Beethoven as having been able to fulfill his artistic destiny in any other place than Vienna. Following his daily life through the letters, one feels that he belonged in just that musical atmosphere. His professional companions were numerous, they spoke his musical language and in his own tongue. The music-minded aristocracy were astonishingly numerous. They respected his genius, in many cases they welcomed him into their houses, performed his music, gave him ready support in money as well as encouragement to compose. Vienna had more music-loving and music-giving princes than any other center in the world. France, which was in the throes of becoming a republic, could have given him no such aristocratic patronage, nor surrounded him with so much congenial musical activity. In Prussia he would have been restive under an autocratic and none too liberal monarch. In any of the principalities, or the smaller kingdoms such as Westphalia which angled for him, he would have been grotesquely out of place. In London he would have missed the opportunities for chamber music in princely houses. Despite greater

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis,* there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque,* and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

audiences and more orchestral performances, he would have been a stranger among strange people. He would have found no congenial haunts comparable to *The Swan.*

There was a reverse side to the picture. What Vienna wanted was what Beethoven was progressively disinclined to give. They wanted a great piano virtuoso, which with his encroaching deafness he gradually ceased to be. They wanted affecting love songs, like *Adelaïde,* slow movements of ready sentiment like the Adagio cantabile of the *Pathétique* Sonata. They wanted chamber music like the Septet, in the style of the traditional eighteenth-century suite. These pieces were starting points in Beethoven's ever-adventuring, ever-expanding nature. There were less intensive moments in his growth when he readily catered to the general taste, merely selling his skill. When he gave a score his full, protracted attention, the impulse was entirely within himself. That ruthlessly individual impulse was soon directed towards symphonies, and what even his admirers did not particularly look for were symphonies. Vienna had never been symphony-minded. During Mozart's great final ten years there he never had an outright bid for a symphony. He put one together from an earlier score he had composed for Haffner in Salzburg, he wrote one for Linz, one for Prague,

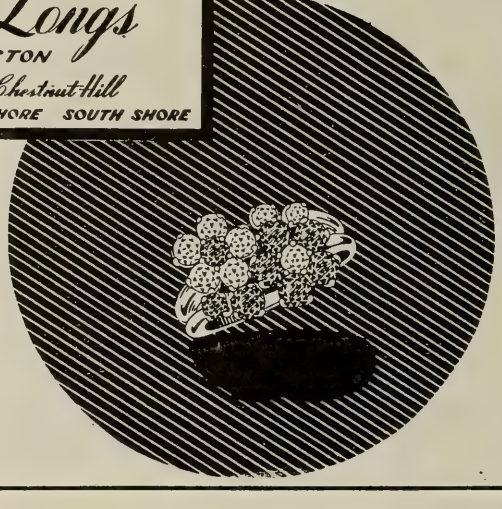
SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Emerald and diamond ring $975
With rubies $650
With sapphires $575

Prices include tax

At Boston, Chestnut Hill, Northshore, South Shore



Visit Your Authorized Cadillac Dealer

HAVE YOU HEARD THE "INSIDE STORY" ON CADILLAC FOR 1965?

If not, pay your Cadillac dealer a visit and step inside this newest of Cadillacs. You will find yourself surrounded by rich fabrics and unsurpassed roominess. There are luxurious chair-height seat backs; accessories such as the exclusive tilt and telescope steering wheel that lets you personalize your driving position; and Comfort Control that automatically holds interior temperature at your favorite level. This year you can choose from 150 different Cadillac interiors, a selection unparalleled in fine car history. Shouldn't one of them be your 1965 motoring headquarters?

So new! So right! So obviously Cadillac

and at last three for his own satisfaction, apparently without prospect of performance. Haydn had had commissions for symphonies from Paris and from London, where they had been received with rapture. Although Haydn dwelt long in Vienna, he was never asked for one. Vienna, insatiable for chamber music, possessing high performing talents, had no standing orchestra for concert purposes, and would not have one until many years after Beethoven's death. It was London and Paris and Leipzig which had real orchestras and first sought his scores.

The Austrian Emperor maintained an orchestra for the Court Opera, and the *Redouten* balls. He had his chamber players. These could be drawn upon when a concert was given, which was seldom enough. Four concerts were regularly held each year for the benefit of the widows and orphans of musicians – two in the Christmas season and two in Lent when the theatres were closed. Even these had a largely "society" public, ready to support a worthy cause. As is usually the way with charity concerts, the performers had to give their services, and the programs were designed for the largest possible returns. They did not at first include Beethoven's symphonies, which were considered anything but a "draw." Later when his fame increased, his symphonies

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Sizes 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

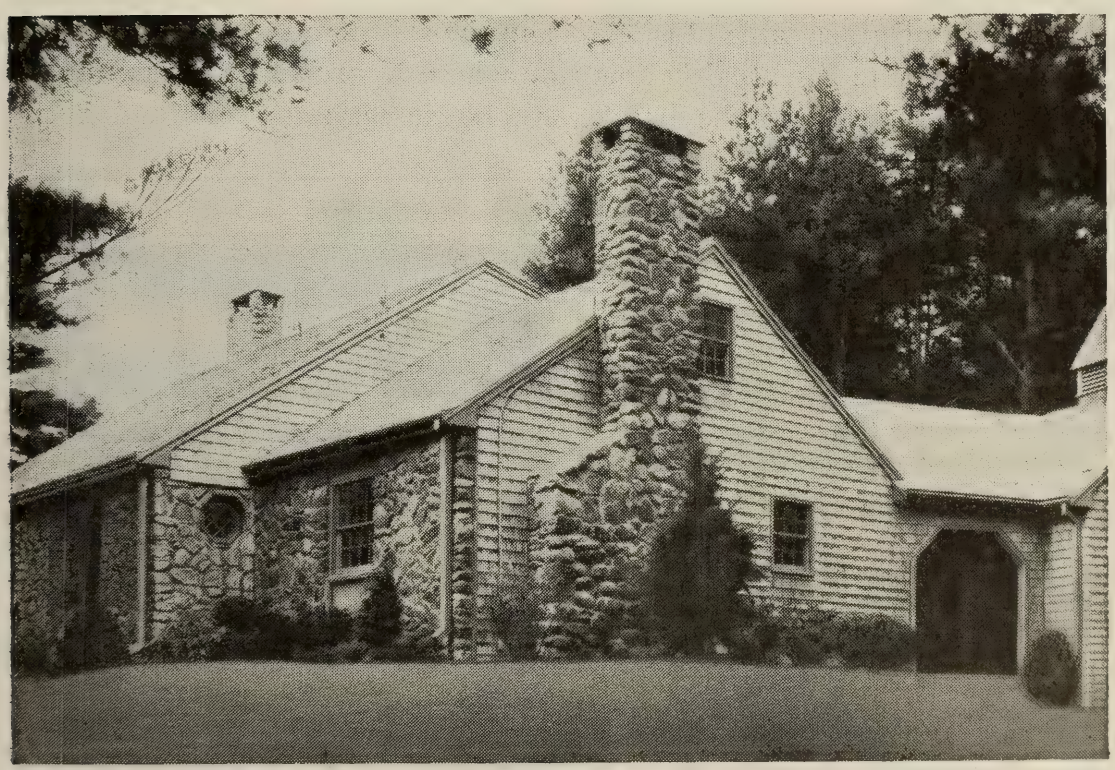
French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

158 MASS. AVENUE **MALBENS** CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

were sometimes included. Receiving no fee, he looked for a return favor in the granting of the *Theater-an-der-Wien* that he might give a concert for "his own benefit." He never hoped to have this privilege for more than once a year — sometimes he was not given even that.

Outside of these charity concerts, which lined no musician's pockets, a pianist or violinist was at liberty to give a recital for his own benefit — but at his own expense. This Beethoven was sometimes compelled to do, in order to get a public performance for each of his forthcoming symphonies. After he had paid for the musicians, for a chorus and solo singers if they were needed, for rehearsals, for the hall and the announcement placards, he was apt to find himself poorer rather than richer. "It was no time," wrote Thayer via Krehbiel, "to give public concerts for private emolument." His efforts to get his nine symphonies heard in Vienna make a sad story. If he had depended on this for a living, his career in the city of his adoption would have been very short and very final.

The saving grace came of course from the aristocratic houses. Vienna had many a palace or wealthy mansion where an orchestra was privately maintained. Some of the band were house servants who had been

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

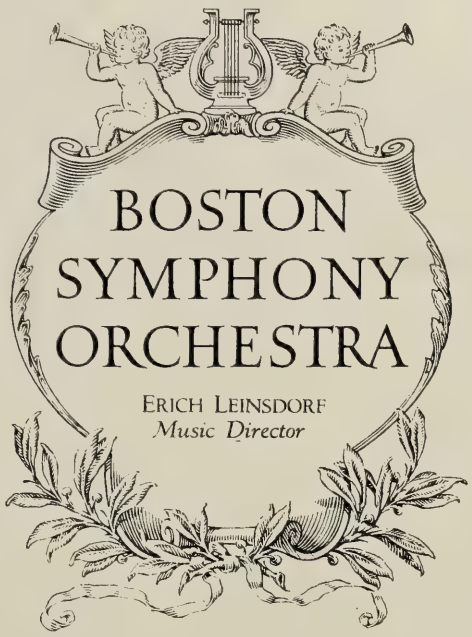
WHERE TO BUY

Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
achieve an exceptionally musical, non-strident quality. Panels are sand-filled for excellent bass response.



Available in Boston area at:
LECHMERE SALES CO.
88 First Street, Cambridge, Mass.
RADIO SHACK CORPORATION
730 Commonwealth Avenue
LAFAYETTE RADIO
584 Commonwealth Avenue

British Industries Corp. Port Washington, N.Y.



A STUDENT WRITES . . .

As a student, my resources are severely limited. This will probably be, however, my last year in the Boston area, the last in which I will be able to enjoy the Orchestra.

This small contribution can in no way reflect the immense pleasure we derived from attendance, both with and without subscriptions, through the years.

The Friends of the Boston Symphony Orchestra hope and trust that this young student will have the opportunity to hear the Orchestra often in the future wherever he might be. Small and large contributions to the Friends are gratefully received at the Friends Office, Symphony Hall.

hired because they had learned to play a particular instrument and could be used for double duty. Princes or counts living at a distance would settle in Vienna for the musical season, and bring their house orchestras with them. The zeal of this amateur nobility was immense. To some, nothing was more important than the quest of music – they would even risk bankruptcy. When a symphony, or something as ambitious as an oratorio or an opera was attempted, the lord of the entertainment would call upon a neighboring princely retinue, or engage what he needed from the professionals who abounded in Vienna in the full expectation of just such numerous fees.

This intra-mural musical activity was a boon to Beethoven, not only because his music could be tried out, but because his patrons would welcome him in their establishments, sometimes engage him as teacher of their daughters, and often open their purses. Prince Lichnowsky not only settled on him an annuity before a titled group came through with a larger one – he received him into his family for a considerable

Chardas

AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails

1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596

Evenings from 5:00
American Express
Carte Blanche

"Come discover
Caucasian Shaslik
Pilaf Gypsy Baron
Beef A La
Stroganoff!"

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET

For information about space
and rates in
THE
BOSTON SYMPHONY
PROGRAM
Call
Advertising Department,
Symphony Hall
COmmonwealth 6-1492
DONALD T. GAMMONS



Summit after Summit

Every so often a leading critic announces that Isaac Stern has reached the pinnacle of his art. Listen to his Columbia Masterworks recordings and you will know that for Isaac Stern there will always be another summit. He not only reaches them, he creates them.

ISAAC STERN—THE SOUND OF GENIUS ON COLUMBIA RECORDS ®



ML 5415/MS 6093*



ML 5379/MS 6062*



ML 5486/MS 6153*



ML 5604/MS 6204*



ML 5922/6522*



ML 6035/MS 6635*

*Stereo

®"COLUMBIA" ® MARCAS REG. PRINTED IN U.S.A.

period – surely a strain upon the equability of his wife, the lovely Princess Marie Christine, daughter of the likewise lovely Countess Maria Wilhelmine Thun, who had befriended Mozart in much the same way.

Among his patrons and well-wishers there was at first no particular expectation of a symphony from Beethoven. Not until his Third did he himself realize that in this form lay his destiny, that his imagination need have no bounds, so far as scores on paper were concerned. He also became keenly aware that his way was not Vienna's way – his "new road" was not in their polite pattern of thought. Previously he had withheld his sketches for his First Symphony, as he had withheld his sketches for the first six quartets and the first two piano concertos, well knowing that he had the precedent of Mozart and Haydn to match. He was sensitive about comparison, but deeper than this he was not yet satisfied with himself.









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

To present his First Symphony, he announced an *"Akademie"* as concerts were then called in the *Burg Theater* for April 2, 1800, offering as an inducement two singers in music of Mozart and Haydn, playing his own Piano Concerto in B-flat. The single reviewer (in the *Allgemeine Musikalische Zeitung*) condescended. The financial results are unknown.

The Second Symphony came to light in a series of Sunday morning concerts organized in the season of 1804–1805 by a pair of bankers. The attendance was "select" according to a current report, indicating a subscription, the performers "mostly dilettanti." "Mostly dilettanti" would apply equally to the private palace performances – it would also apply to the summer Augarten concerts which had been organized by Mozart with a partner for a time, and which were taken over by Schuppanzigh in 1799. It would apply even more to the *"Liebhaber"* Concerts, started in 1807 for the satisfaction of "music lovers" (amateurs), where in the course of time, each symphony through the Sixth was performed. The quality of the orchestra may be guessed from a press announcement: "An orchestra has been organized whose members were chosen from the best of the dilettanti. A few wind instruments only – French horns, trumpets, etc., were drafted from the Vienna theatres." Wilhelm Rust, a visitor to Vienna, reported that these con-

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World – Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, January 29, 1965
Klaus Liepmann, Speaker
Director and Professor of Music at M.I.T.
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series – $4.00
Afternoon Tea served after the Concert

certs "became so poor that there was not one in which something was not bungled." Amateurism abounded. The *Gesellschaft der Musikfreunde* were amateurs by definition. In 1819 the *Concerts spirituels* were founded and designed for the purpose of bringing neglected symphonies and choral works to performance (Beethoven's included). But they were amateurs, reading the music at sight. It is not to be wondered at that Beethoven on his death bed said of Vienna that "its dilettantism is ruining everything." It was not until 1842 that there was formed (from the Court Opera) a strictly non-amateur symphony orchestra. One is reminded of provincial concerts now which are enjoyed a good deal more by the performers than the listeners. Amateurs were not regarded with condescension then as now. To be an ardent amateur was considered not only a badge of social standing but a praiseworthy endeavor, "noble" in the best sense of the word. Music, or at least music making, was in its purest form an amateur art, free from the taint of gain. Professionals, like the golf pro today, were coaches, mere hirelings. One shared a stand with a professional in a state of pleased euphoria, bolstered by his example, oblivious of how the professional might feel.

Any attempt to reconstruct the probable effect of the *Eroica* upon its first audiences in Vienna, whether private or public, is a challenge to the imagination. In the first place they could scarcely have heard what

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

would seem to us, who know how it ought to sound, a barely intelligible performance. The rehearsal for a performance at the palace of Prince Lobkowitz to whom the score was dedicated is described by Ferdinand Ries, Beethoven's pupil, as "horrible." In another, the players were thrown by the loud off-beat chords in the first movement, and Beethoven had to begin again.

In 1808, Beethoven reached a point where, in the full flood of his composing years, he must have asked himself whether he and his music really belonged to Vienna. His opera, *Fidelio,* had some attention but had not held the boards. His first three piano concertos, his Violin Concerto, his great piano sonatas up to the *"Appassionata,"* the three Rasoumovsky Quartets, had been performed publicly or privately, with some applause but not enough to suggest a repetition. His first four symphonies had had a few amateur, stumbling performances. (The Fourth was first heard at the Palace of Prince Lobkowitz in March, 1807.) He had since composed three works which were destined to be regarded after his death with wonder and awe throughout the world, but which then hardly filled Vienna with a fever of excitement. They were the Fourth Piano Concerto and the Fifth and Sixth Symphonies. Since there was no one in Vienna to see to their performance, Beethoven announced another *"Akademie"* as his own venture, to be given in the Imperial *Theater-an-der-Wien* three days before Christmas. It

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

was listed as presenting "music entirely new and not yet heard in public," and the program was to include "hymns" from his Mass in C major and his *Choral Fantasia* which he composed for the occasion to close the evening with a sensational combination of orchestra, piano solo and chorus. He of course was the pianist. The project was beset with trouble from beginning to end. There was no time for proper rehearsal and too much to rehearse. He quarreled with the soprano soloist, and the young and inexperienced singer who took her place nearly broke down. The performance lasted four hours while the audience sat shivering with cold. The loyal Prince Lobkowitz, who attended, was ill, but could not leave because of his conspicuous position in a stage box. The final mishap was in the Fantasia when the orchestra fell apart and had to make another start. How much Beethoven may have lost in the last accounting is not known. A charity concert had been given on the same evening. The beauties of the Fifth and the Pastoral symphonies seem to have been quite lost in the melée. The two masterworks, so different, each in its way starting a new chapter in music history, passed all but unnoticed.

Having completed his Seventh and Eighth Symphonies in 1812, Beethoven looked in vain for a chance to get them performed. He was short of money, for his annuity was suspended under litigation. In 1813 he was refused the Hall of the University. He had had no concert for his own benefit for five years. A single concert with the expense of

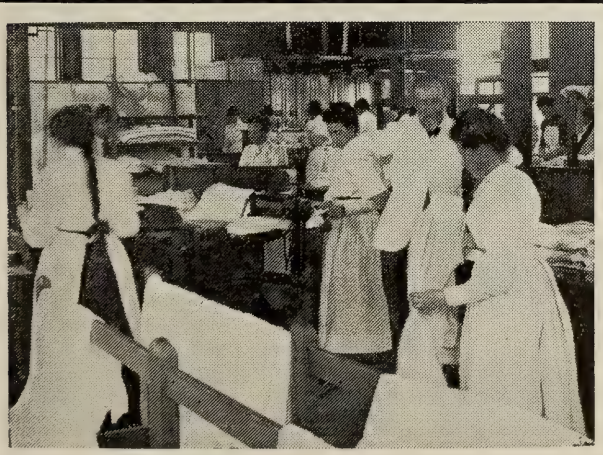
SCHOENHOF'S, INC. *Foreign Books*

1280 Massachusetts Avenue • Harvard Square, Cambridge

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

preparation could not be counted on to pay its way. Two performances could not be counted on for a second audience. His Fifth Symphony, conducted by Schuppenzigh at the Augarten on May 1, had been tepidly received. Vienna was not falling over itself to hear two new Beethoven symphonies.

The answer came when his *Wellington's Victory* Symphony, composed for Mälzel's mechanical "Panharmonicon" in London was, at Mälzel's suggestion, set by him for orchestra. The University Hall was granted Beethoven for December 8. The *Akadamie* was to begin with "an entirely new symphony" (the Seventh) and end with *Wellington's Victory*. The battle piece, using every sensational means, was a deliberate attempt to capitalize on the great wave of relief at the removal of Napoleon as a menace to peace. A large audience came, liked the Seventh Symphony and demanded a repeat of the Allegretto. When *Wellington's Victory* followed the crowd was swept off its feet. "The applause," said one newspaper, "rose to the point of ecstasy." The concert was repeated four days later and again on January 2 when it filled the spacious *Redoutensaal.* Beethoven liked to joke with his musical friends about this new patriotic perpetration, but he openly expressed his elation that the population of Vienna was at last recognizing him, fêting him, and paying for the privilege.

An astute manager, Georg Friedrich Treitschke, put two and two together, saw that the now famous Beethoven would be sought by the populace whose sole musical delight was opera — and revived *Fidelio.*

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

ERNEST F. DIETZ, *President* Established 1908
George Dietz Company
INCORPORATED
339 NEWBURY STREET
BOSTON
Painting Contractors and Decorators
Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

Meanwhile, another *Akademie* was given again in the larger *Redoutensaal,* with of course *Wellington's Victory* and its appendage (or "companion piece," as one newspaper called it) the Seventh Symphony. In the middle there was introduced "an entirely new and unheard Symphony" (the Eighth). It was politely applauded, but little noticed between its more proclamatory fellows.

When, eleven years later, Beethoven announced the performance of his Ninth Symphony, awareness of his importance had grown considerably in Vienna. It had not grown to the point where others than the composer himself would see to its performance. He was now a public figure. Many considered him at least half crazy, and the Symphony as performed, attended out of sheer curiosity, would hardly have changed their point of view. The Ninth, with its involved developments, its length, its serious and searching mood, required a new kind of listening. It also required a far clearer and more intelligible performance than it evidently had.

The initial performance on May 7, 1824, was undoubtedly a groping and sorry affair. The audience could have no more than vaguely felt that something stupendous was afoot. Beethoven, with the help of his more practical friends, had to hire musicians where he could, from the theatre and opera, from the households of his patrons. He further augmented the miscellaneous collection (there were about fifty players altogether) with students from the *Gesellschaft der Musikfreunde.* He had to gather the chorus and soloists, pay for the whole out of his own

Fishelson's *Fleuriste Français*
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

FUNERAL SERVICE
J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

pocket with the hope of a favorable balance. He spent many hours over every detail, grew suspicious of his loyal and helpful colleagues, and acted as if his principal concern was the expense involved rather than the first public inspection of his longest and most intensive symphonic effort.

The two rehearsals at the *Kärntnerthor Theater* (he was deprived of a third to make way for a ballet rehearsal) could have afforded little more than a scrambled reading by players good and bad of the unaccustomed music from parts hastily copied and not free of errors. The quality of the direction was more than doubtful. Beethoven stood in the midst of the orchestra and attempted to lead, while Umlauf, the "Music Director," stood behind him to correct the beat of the poor deaf composer, who would have thrown everything into confusion if the performers had not been warned to ignore him. The faithful Schuppenzigh led in the key position of first violin, Conradin Kreutzer beat out the chords on the piano, either blindly following the surviving tradition of a basso continuo or fulfilling the then-superfluous function lest the whole thing should fall apart. There were thus four "conductors," and the only one of them who had a clear conception of the Symphony was quite useless.

The excited applause could hardly have been for the performers, or for the music which must have been thoroughly muddied, but for the touching spectacle of the deaf composer who was not aware when the

New England's Most Complete Music Store

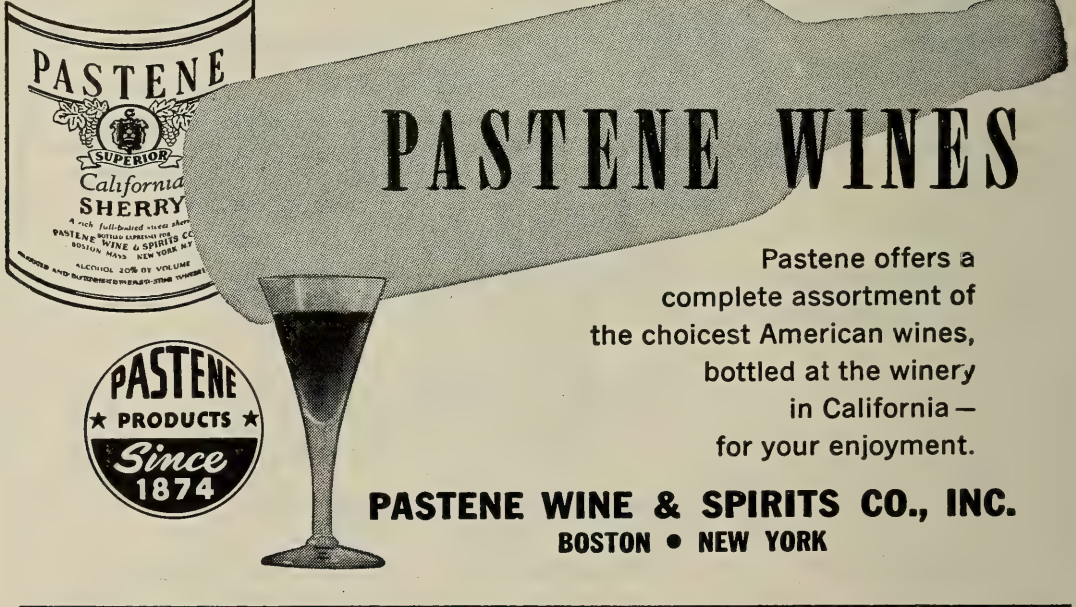
BUY AT THIS SIGN

BOSTON MUSIC CO.

BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere

426-5100

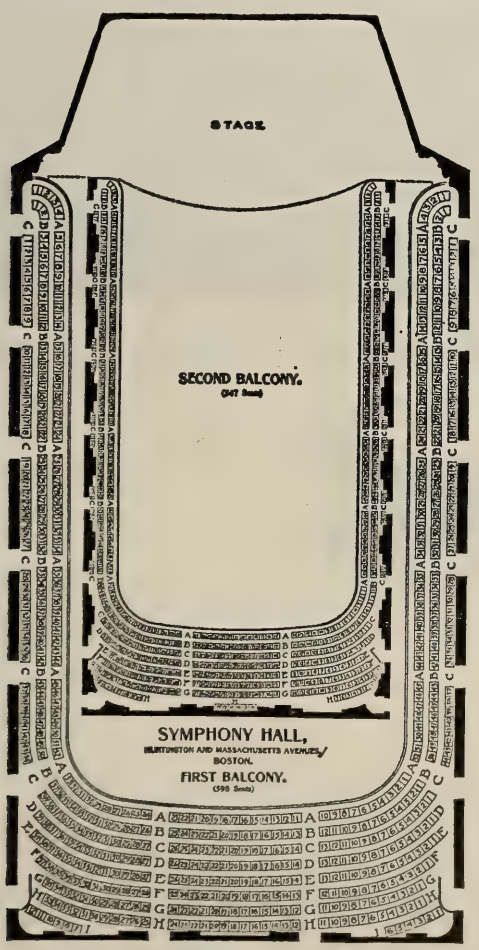


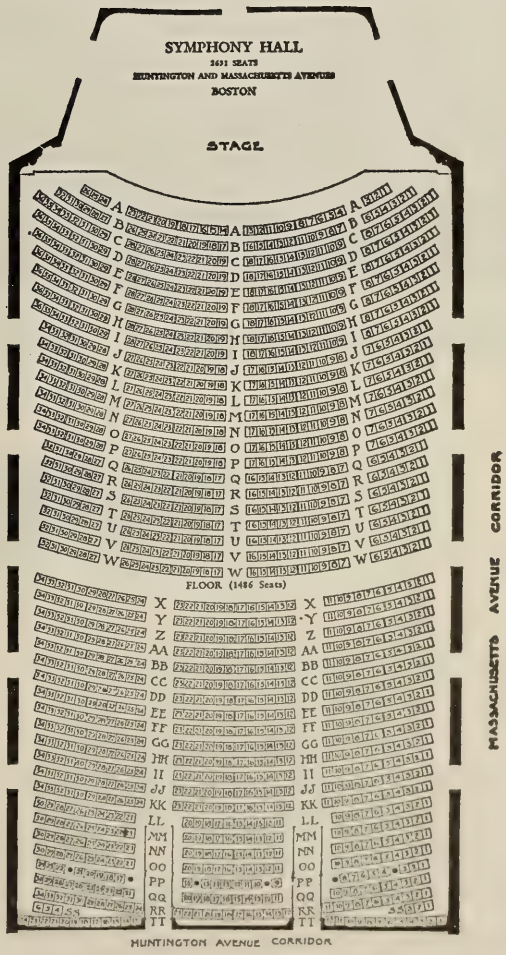
audience clapped during the scherzo, and did not turn around to bow at the end until Caroline Unger, the contralto, tugged at his sleeve. It was perhaps as well that Beethoven could not hear what must have been a travesty of his all-embracing effort — his last venture in his most beloved form.

The house was full, but the expenses had been heavy and the net returns were small. A second performance was announced and took place on May 23rd. That day turned out to be a fine spring Sunday, when a walk in the Prater was found to be more enticing than the repetition of a baffling symphony by a deaf man. There was no more than half an audience, even in the smaller hall, and a deficit twice as large as the former profit.

The Ninth Symphony and its eight companions, even while Beethoven still lived, made their way to communities which, unlike Vienna, had well-constituted, continuing symphony orchestras and a wider citizenry to address. At first few and tentative, performances of all nine took hold as their true stature was unveiled by repetition. Thus Beethoven posthumously made the symphony the most desired instrumental form, a well-heeled symphony orchestra a requisite for their performance. Vienna, having cradled his symphonies in less than half awareness, and in negligible performance, became their most ardent and brilliant spokesman.

J. N. B.







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Fifteenth Program

(To follow a tour of New Haven, New York, Brooklyn, January 19–24)

FRIDAY AFTERNOON, JANUARY 29, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

BACH . . . . Concerto in D minor for Two Violins and String Orchestra

I. Vivace
II. Largo ma non tanto
III. Allegro

STRAVINSKY . . . . . "Agon," Ballet

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto; Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicato ostinato)
IV. Finale: Allegro con fuoco

SOLOISTS

JOSEPH SILVERSTEIN ALFRED KRIPS

BALDWIN PIANO *RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

Rosario Mazzeo, *Personnel Manager*

Sixteenth Program

FRIDAY AFTERNOON, February 5, *at* 2:00 *o'clock*

SATURDAY EVENING, February 6, *at* 8:30 *o'clock*

Beethoven . . . . . Overture, Leonore No. 2, Op. 72

Beethoven . . . . . Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

Berg . . . . . "Le Vin," Concert Aria (To a text by Charles Baudelaire)

Kodály . . . . . Suite from the Comic Opera, "Háry János"

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

SOLOIST

PHYLLIS CURTIN, *Soprano*

These concerts will end about 3:45 o'clock on Friday Afternoon;
10:15 o'clock on Saturday Evening

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

RUTH SHAPIRO
PIANIST • TEACHER
New Address
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone *RE gent* 4-3267

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris. Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

AARON RICHMOND *presents*

THIS WED. EVE. at 8:30 (SOLD OUT) • **SYMPHONY HALL**

BERLIN PHILHARMONIC

HERBERT VON KARAJAN, *Conductor*

Beethoven, Fourth Symphony; *Strauss,* Ein Heldenleben

FRI. EVE., JAN. 22 at 8:30 • **SYMPHONY HALL**

JOSE GRECO and SPANISH GYPSY DANCE CO.

New all-Flamenco program! Auspices: Castle Hill Foundation, Inc.

SUN. AFT., JAN. 24 at 3 • **SYMPHONY HALL**

ARTUR RUBINSTEIN

Schubert, Grand Sonata No. 3 in B-flat; *Brahms,* G minor Rhapsody, Capriccio, Op. 76, and E-flat major Rhapsody; *Schumann,* Kreisleriana, Op. 16; *Chopin,* C-sharp minor Scherzo, F-sharp Nocturne, A-flat Polonaise

STEINWAY PIANO

FRI. EVE., JAN. 29 at 8:30 • **JORDAN HALL**

ANDRES SEGOVIA

World-Famous Guitarist

SUN. AFT., JAN. 31 at 3 • **SYMPHONY HALL**

BRANKO KRSMANOVICH CHORUS

BOGDAN BABICH, *Conductor* • Company of 80 from Yugoslavia

Program includes works by Vaughan Williams, Orff, Schumann, Beethoven; Slavic folk songs in colorful costumes

---

SUN. AFT., FEB. 7 at 3 • **JORDAN HALL**

I SOLISTI DI ZAGREB

ANTONIO JANIGRO, *Conductor and Cello Soloist*

WED. EVE., FEB. 10 at 8:30 • **SYMPHONY HALL**

CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

Haydn, Symphony No. 31 in D major; *Dutilleux,* Cinq Metaboles; *Beethoven,* "Eroica" Symphony

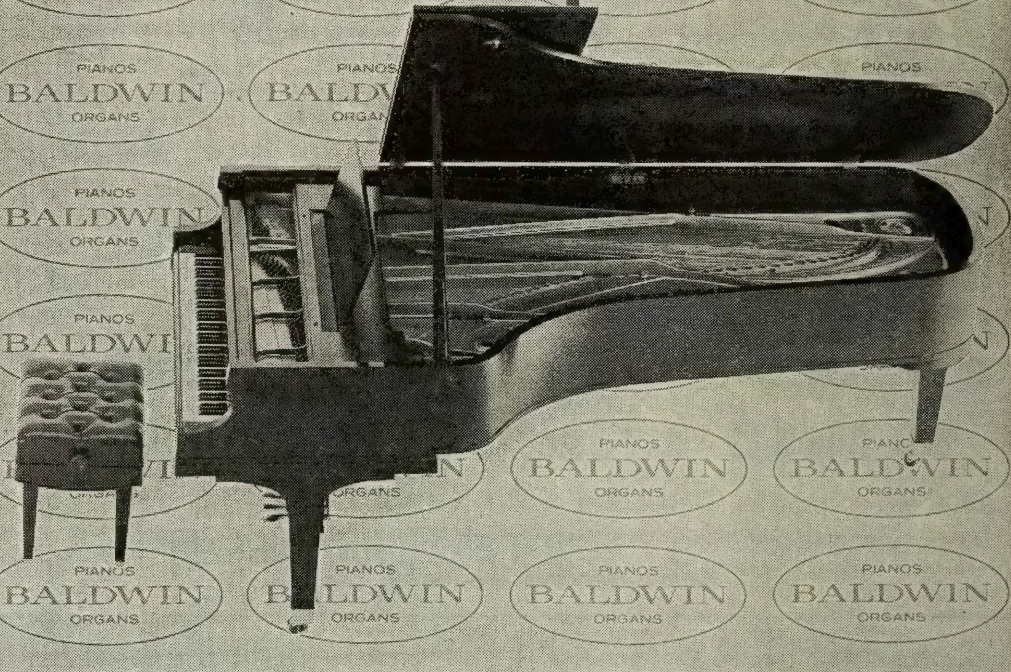
---

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

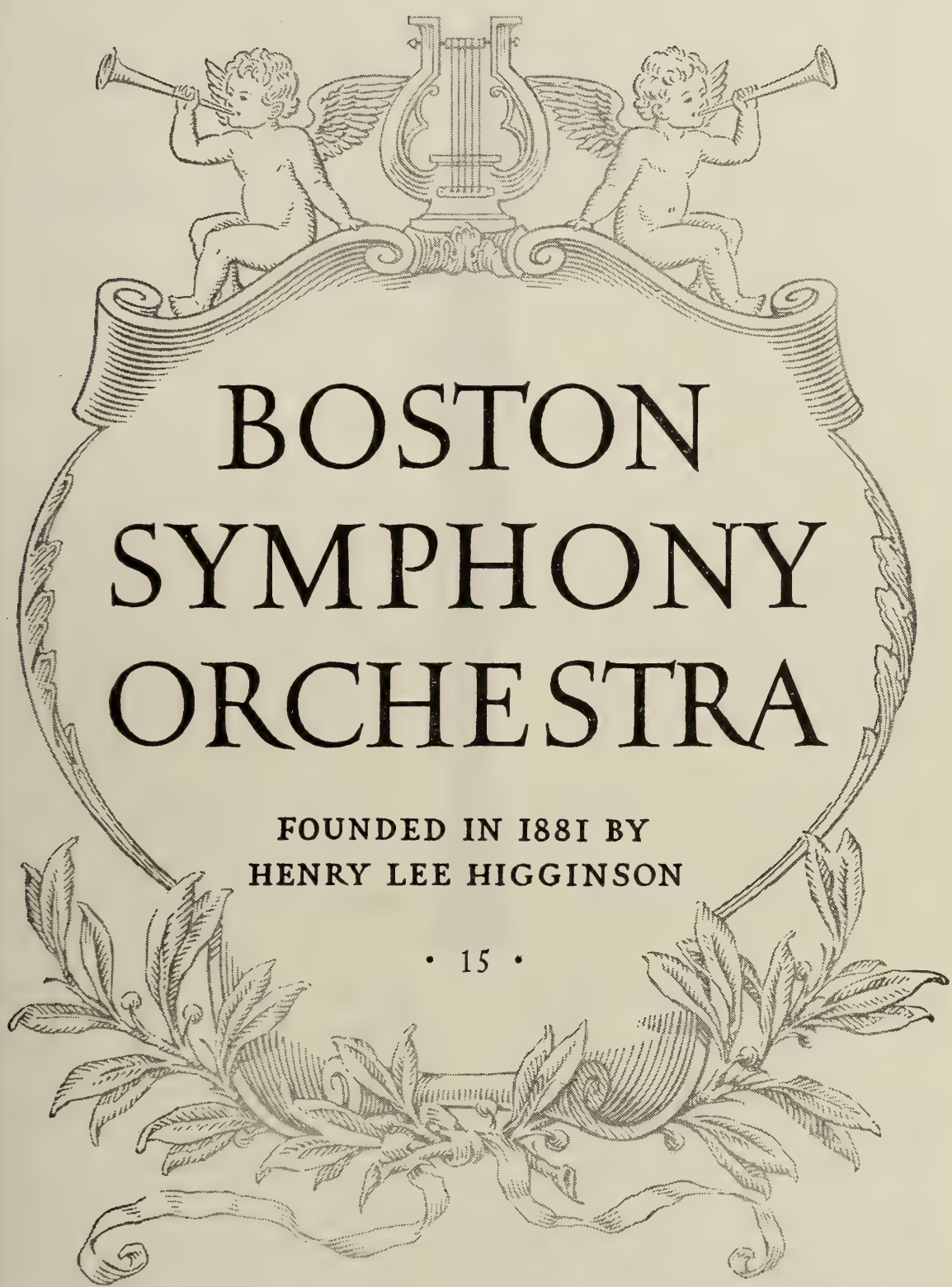
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

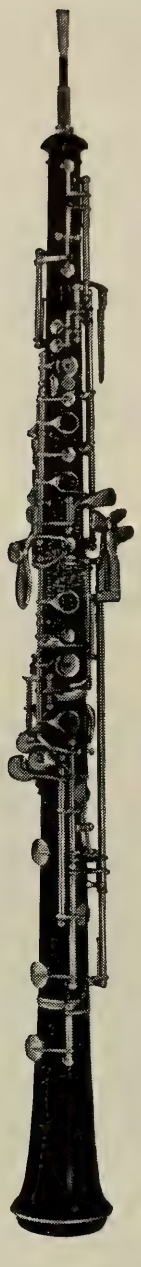


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 15 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

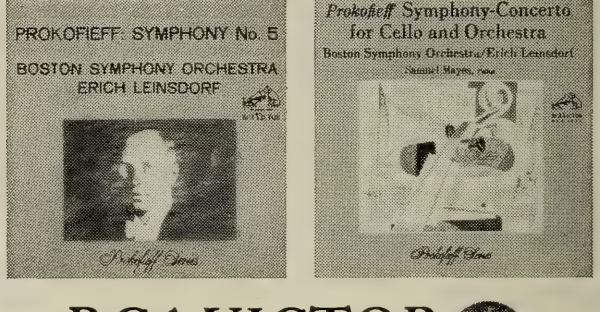
ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



The Boston Symphony under Erich Leinsdorf's direction

Nineteen years ago, the Boston Symphony premiered Prokofieff's *Fifth Symphony* in America. Recently, their new recording of the work became the first in a new series of Prokofieff recordings on RCA Victor Red Seal records. The second is a superlative performance of the seldom heard *Concerto for Cello and Orchestra* with Samuel Mayes, soloist. This exciting new album also features a superlative and moving performance of Gabriel Fauré's *Elégie for Cello and Orchestra.*



RCA VICTOR

The most trusted name in sound

CONTENTS

Program (for this week) . . . 905
Program (February 5–6) . . . 955
Program (February 12–13) . . 957

NOTES

Bach (Sinfonia from Cantata No. 174) 907
Bach (Concerto for Two Violins and Orchestra) . . 908
Stravinsky ("Agon" Ballet) . . 924

ENTR'ACTES

Bach's Years of Chamber Music at Cöthen (*J. N. B.*) . . . 914
Some Operas That Never Got Written (*J. N. B.*) 934

NOTES

Tchaikovsky (Symphony No. 4) . 947

EXHIBITION

The paintings now on view in the Gallery have been assembled by Roger W. Curtis of the New England Artists' Group.

THE SOLOISTS

Joseph Silverstein is joined in the performance of Bach's Two-Violin Concerto by his partner in the Orchestra, the Assistant Concertmaster, Alfred Krips. Mr. Krips has been a member of this Orchestra since 1934. He was a violin pupil of Willy Hess who, as it happens, had been Concertmaster of this Orchestra in the years 1904–1907. At the Opera House in Berlin, which was the city of his birth, Mr. Krips played under the conductorship of Blech, Walter, Furtwängler, Kleiber, Richard Strauss and Klemperer.

COMING PROGRAMS

The work by Alban Berg announced for next week's program is a setting of three poems by Charles Baudelaire. This music was first set to the German translation of Baudelaire's text by Stefan George under the title *"Der Wein,"* and was so sung at these concerts by Patricia Neway in 1952, under the direction of Leonard Bernstein. Baudelaire wrote five songs in praise of wine as a

Makanna, Inc.
The Trousseau House of Boston

NOW IN PROGRESS!

NOW IS THE TIME
TO SAVE AT OUR

January
White Sale!

White Sale Savings
on
WAMSUTTA SHEETS

Supercale White
Blossom-Toned Colored
and
Paisley and Danube
Embroidered Sheets
and Towels!

MARTEX TOWELS
At January Reductions
Luxor, Patrician, and
Sovereign Styles

Special Mark-Downs
of
Blanket Covers, Blankets
and many other items!

Please see our circular for details!

416 Boylston St.
Boston 16,
KEnmore 6-6238

54 Central St.
Wellesley
CEdar 5-3430

Conrad & Chandler



black magic...
the illusion
swim suit

Slices of Banlon jersey temptingly spiced with peek-a-boo stretch nylon lace, by Catalina. $20

Swim Shop — Fifth Floor
BOSTON • BELMONT
PEABODY • FRAMINGHAM

power for inspiration. The three set by Berg are *L'Ame du Vin, Le Vin des Amants,* and *Le Vin du Solitaire.* Phyllis Curtin is remembered by her recent appearances with this Orchestra in excerpts from Berg's *Wozzeck.* The following Tuesday will mark the eightieth anniversary of the birth of Alban Berg (February 9, 1885–December 24, 1935).

In the following two weeks, Charles Munch will return to the Orchestra as guest, likewise conducting the concerts of a third week in New York and other cities. His program for February 12–13 will consist of Berlioz' Benvenuto Cellini Overture, Debussy's *Ibéria,* Roussel's Symphony No. 4, and Ravel's Daphnis and Chloe, Suite No. 2. His program for February 19–20 will be Mozart's Divertimento in D major, K. 136, Mendelssohn's Symphony No. 5, Honegger's Symphony No. 4, and Ravel's *Rapsodie Espagnole.*

Grant Johannessen will be the soloist on the program of March 5–6, playing in Brahms' Piano Concerto in B-flat. Walter Piston's newly completed Eighth Symphony, composed for this Orchestra, will then be introduced by Mr. Leinsdorf.

Leopold Stokowski will return as guest conductor on March 12–13, with the following program: Bach's Passacaglia and Fugue in C minor, Schubert's "Unfinished" Symphony, and Shostakovitch's Symphony No. 5.

Mr. Leinsdorf will introduce to these concerts on March 19 and 20 Schönberg's Violin Concerto with Joseph Silverstein as soloist, and Prokofiev's *Alexander Nevsky,* music from the historical film made by Eisenstein, and calling for full orchestra with chorus and alto solo. The Harvard Glee Club and Radcliffe Choral Society will participate.

The pianist Sidney Foster will make his first appearance with this Orchestra on April 9–10, in Bartók's Third Piano Concerto. Aaron Copland's *Music for a Great City* will also be played.

Bruckner's Eighth Symphony will be the closing number of the season's last concerts in this series on April 16–17.

RECITAL PROGRAMS

George Faxon will present the third concert of the series on the Symphony Hall organ on Sunday, February 14 at 6:00 p.m. His program will consist of early music by Dunstable, Clerambault, Pachelbel and Sebastian Bach. There will also be music by Liszt, Duruflé and Manari. Roger Voisin and his son Peter Voisin will play trumpet parts in numbers by Purcell and Nancy Faxon.

The second concert of the series by the Boston Symphony Chamber Players will be given in Sanders Theatre on Sunday evening, February 7. Aaron Copland's Vitebsk, a piano trio, and Fine's Fantasia for String Trio will be performed; also Mozart's Quintet for Piano and Winds, K. 452, and Brahms' Quartet for Piano and Strings in C minor. The pianist will be Claude Frank.

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?

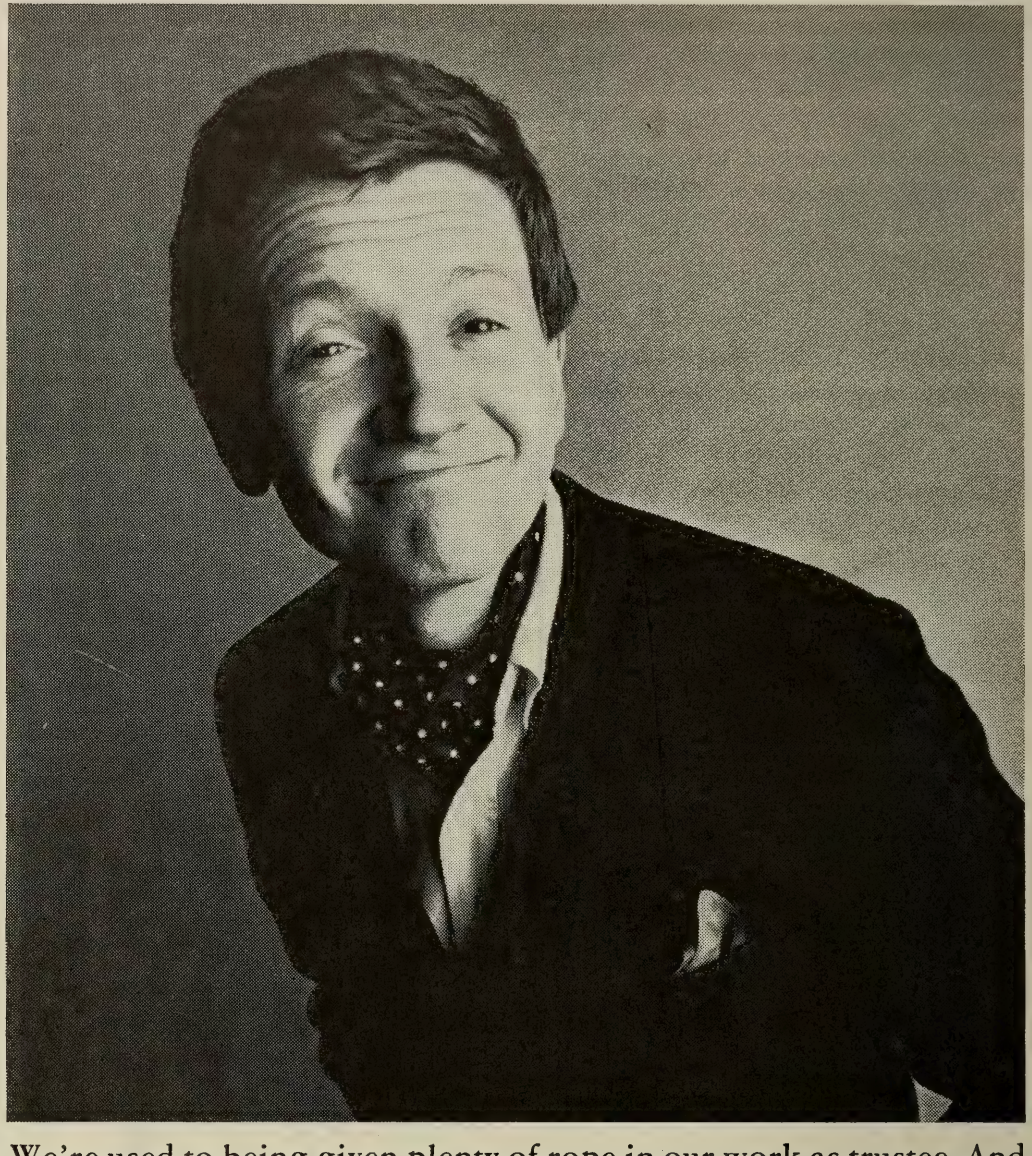


Satisfy
your fondest
compulsions —
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

"I'm sure Father would have wanted me to have a Rolls."



We're used to being given plenty of rope in our work as trustee. And most of the time the requests we get are reasonable. But every once in a while, a beneficiary throws us a curve. Then we have to be firm. That's why this young man probably won't get his Rolls Royce.

Acting as trustee — as executor or guardian, too — is a big and responsible job. We try to face each problem with a steady eye to both sides of the equation — the financial and the human. We feel it is this basic philosophy, as much as anything else, that has made us the largest trust institution in New England.

We'll be glad to work with you and your lawyer to make your future plans come true.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Fifteenth Program

FRIDAY AFTERNOON, JANUARY 29, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

The performance of Bach's Concerto is dedicated to the memory of Sir Winston Churchill.

BACH . . . . . Sinfonia from Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte"

(First performance at these concerts)

BACH . . . . Concerto in D minor for Two Violins and String Orchestra

I. Vivace
II. Largo ma non tanto
III. Allegro

STRAVINSKY . . . . . "Agon," Ballet

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, Op. 36

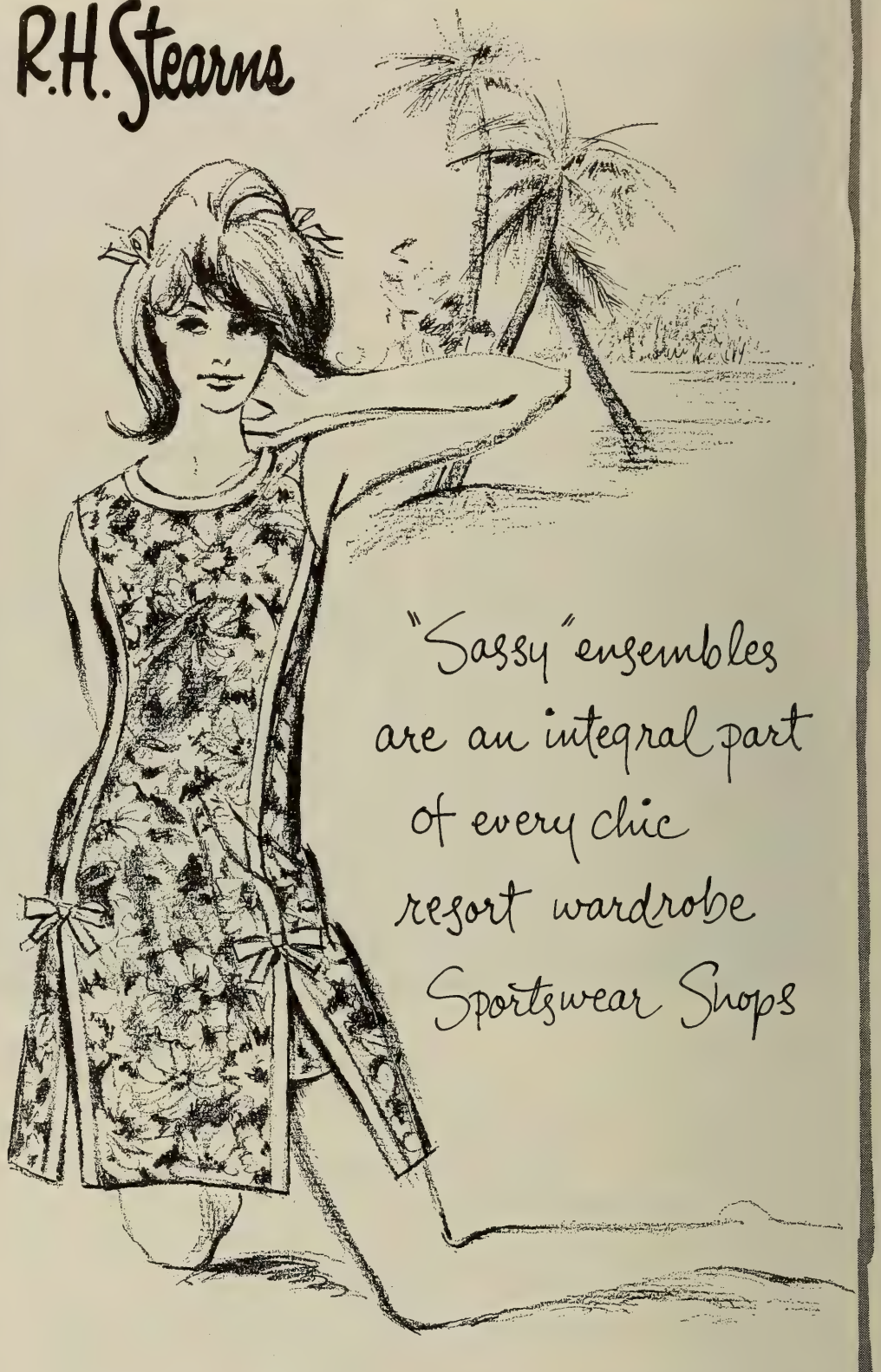
I. Andante sostenuto; Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicato ostinato)
IV. Finale: Allegro con fuoco

SOLOISTS

JOSEPH SILVERSTEIN ALFRED KRIPS

BALDWIN PIANO *RCA VICTOR RECORDS

R.H. Stearns



"Sassy" ensembles
are an integral part
of every chic
resort wardrobe
Sportswear Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

SINFONIA FROM CANTATA No. 174

("Ich liebe den Höchsten von ganzem Gemüte")

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Cantata (Bach Gesellschaft XXXV) was composed for Whitsuntide, and is dated 1729.

The harpsichord in this work and in the Concerto by Bach will be played by Mr. Leinsdorf. The instrument was made by Eric Herz.

THE Sinfonia is an independent movement, and is derived from the first of the two movements of the Brandenburg Concerto No. 3. To the three string groups (with continuo which here includes the harpsichord), Bach has added 2 horns, 2 oboes and *taille* (indicating a wind instrument in the tenor range, here taken by an English horn). The winds at times are given independent parts.

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

Hurwitch Bros.

TWENTY NEWBURY STREET

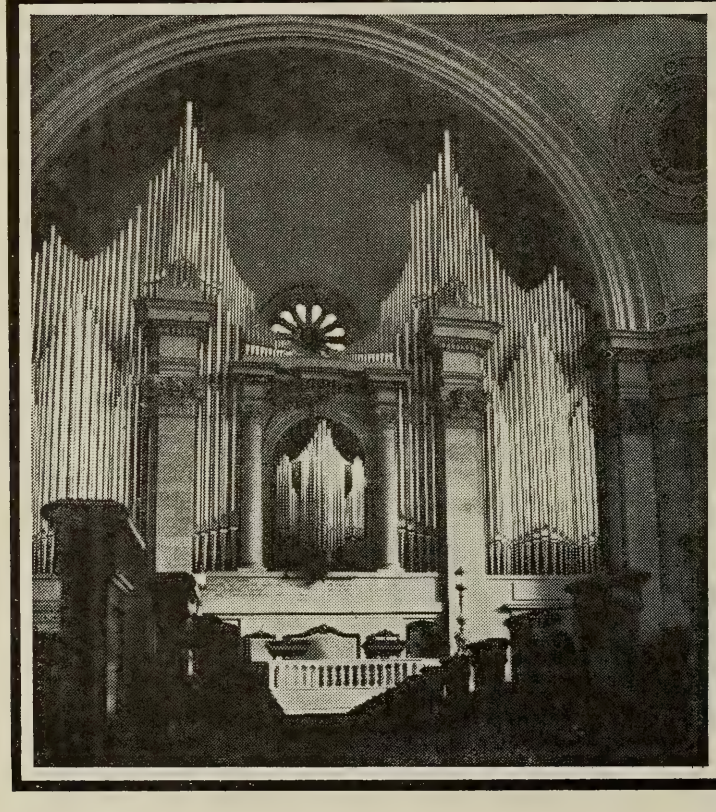
CONCERTO FOR TWO VIOLINS AND ORCHESTRA IN D MINOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

TO THE discomfiture of the Bach purists who steadfastly oppose transcriptions, Bach himself seems to have had no hesitation about transposing his violin concertos for clavier when it suited his purposes.

The two surviving concertos for a single violin and orchestra, in A minor and E major, were transformed into clavier concertos in G minor and D major respectively. It is a matter for astonishment for those who know the Concerto in D minor for Two Violins, with its duet of melody sustained and interwoven in the slow movement, that this work appears also as a concerto for two pianos in C minor. The Fourth Brandenburg Concerto in G major for violins and two flutes with strings also exists as a clavier concerto in F major. Since half of the concertos for violins may have been lost as that part of the heritage of Bach's music which went to his son Wilhelm Friedemann, it is conjectural whether the piano concertos in F minor and D minor also may have existed as violin concertos. It is supposed that in all these cases the version for violin was the original one. Philip Spitta combats the theory that the transformation was a matter of idle convenience on Bach's part. He writes, "This is an assumption utterly contrary to



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



Time for a pale green tweed

A breath of freshness —
our two part tweed.
The gently fitted overblouse
tops a vertically pocketed skirt
with a flair as subtle as a
slow smile. Soft leather
belting completes this
rayon and acetate, fully
lined tweed. Sizes 8 to 16.
Plaza Shop, fifth floor
Filene's Boston

$70

Filene's

PLAZA SHOP

Bach's character and is disproved by the large number of these rearrangements. No doubt he felt that the style of his violin concertos was so much molded by his clavier style that their true nature could be fully brought out only in the shape of clavier concertos. It cannot be denied that many details and notably the *cantabile* passages lose in effect in the clavier arrangements, but as a whole we must regard them as new and higher developments rather than arrangements."

Sir Hubert Parry has commented on the slow movements of Bach's concertos of the Cöthen period: "The great fascination which such movements exercise over people who are not essentially musical (and also for those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes) or the view which puts the psychological scheme in the forefront was the right one. . . . In the well-known concerto in D minor for two violins and orchestra, the slow movement is by a very long way the most attractive feature of the work. It is quite possible that it stands absolutely in the front rank of all Bach's movements, whose reason of existence is pure beautiful



The Best Coffees and Teas from All Over the World

S. S. Pierce imports, blends, roasts and packs their own superb flavor coffees. Tea connoisseurs will find delight in the large selections of S. S. Pierce quality teas.

COFFEES

S. S. Pierce Mocha and Java — made exclusively from Arabian Mocha and Sumatra Java, the world's two most famous coffees.

S. S. Pierce Red Label — more than half of this extraordinary blend is rare, aged and mellowed old crop Colombian coffee.

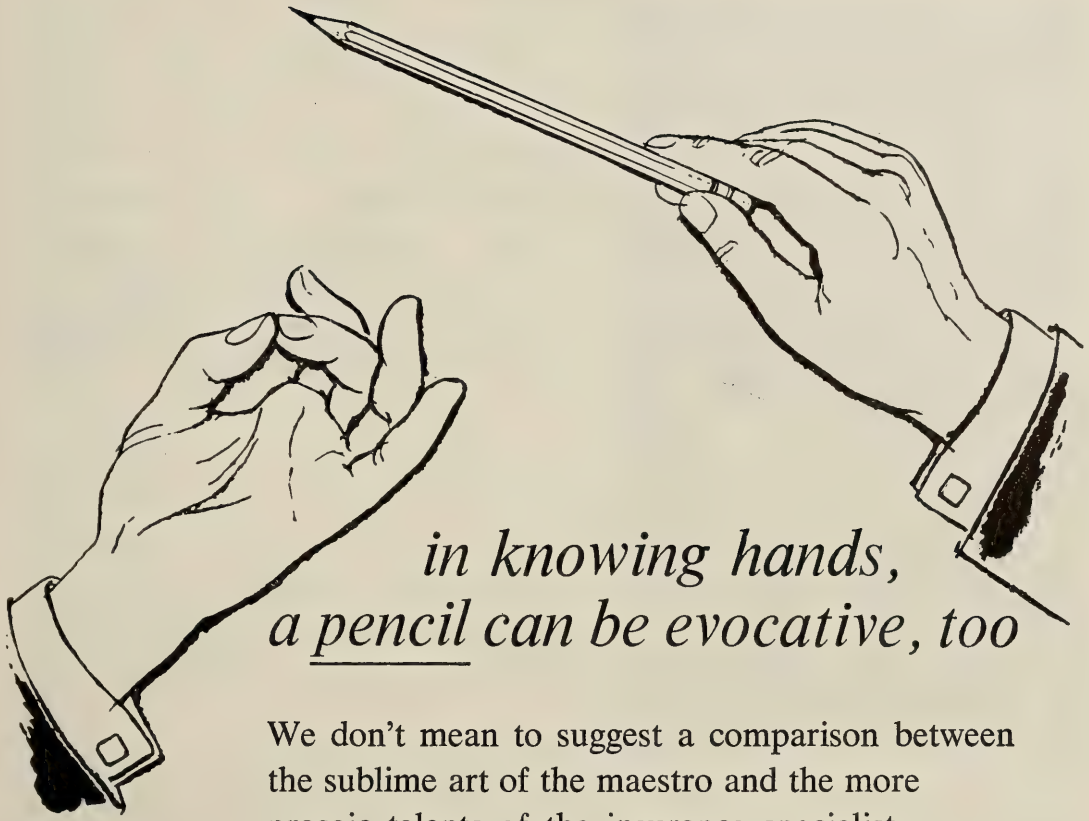
TEAS

Sahib India Orange Pekoe — the "master" tea, with an exquisite flowery bouquet and the flavor of young Assam tea leaves.

S. S. Pierce Formosa Oolong — a rich, full-bodied tea of clear, light color from Formosa, the world's best source of Oolong teas.

S. S. PIERCE

IMPORTERS and GROCERS



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

melody. But in this case the psychological element is not so much in evidence. Bach's mind was not in this case moved by the possibilities of such a contrast as that between the basses and the solo violin in the other concertos, but by the æsthetical possibilities of alternation between two solo violins, in which the cue would not be so much in opposition or contrast, but in sisterly discourse. . . . In making use of the qualities of the two solo violins, ample material was supplied for the development of the whole movement, and consequently the orchestra comes to occupy a very subordinate and insignificant position, mainly contenting itself with supplying the harmonies and indicating the rhythmic pulse."

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

● IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Sherman A. Walt



BORIS AND MILTON — Boston

Honored for bravery as well as bassoon-playing, equally at home with a chamber group, a trout stream, a ski slope, or a sports car, Principal Bassoon Sherman Walt updates in a measure the idea of the Renaissance man.

For all his outside interests and achievements, though, he is best and most justly known for his hauntingly melodious performances on a grave and noble instrument.

His career began in the town of Virginia, Minnesota; continued at the University of Minnesota and the Curtis Institute of Music, where he studied under Del Negro and Tabuteau; was interrupted during World War II by service with the 83rd Infantry Division, in the course of which he received the Bronze Star; and resumed with the Chicago Symphony in 1947.

Five years later, he joined the Boston Symphony. A distinguished bassoon teacher, he is a faculty member of both the New England Conservatory and the Berkshire Music Center.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

ENTR'ACTE

BACH'S YEARS OF CHAMBER MUSIC AT COTHEN

THE Prince of Anhalt-Cöthen is to be thanked for the existence of the six "Brandenburg" Concertos and at least the first two of the orchestral suites. Bach's service as *Kapellmeister* to this Prince was an agreeable interlude, lasting six years (1717–1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708–1717) as *Kammer Musicus* and Organist to the Duke Wilhelm Ernst of Saxe-Weimar; followed by the remaining 27 years of his life as Cantor at the St. Thomas and St. Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Cöthen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Cöthen. If he missed the performance of such duties through this interim, the worship of God through music, the zest with which he explored the possibilities of instrumental, solo and chamber combinations show no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him for wanting to leave, or the



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

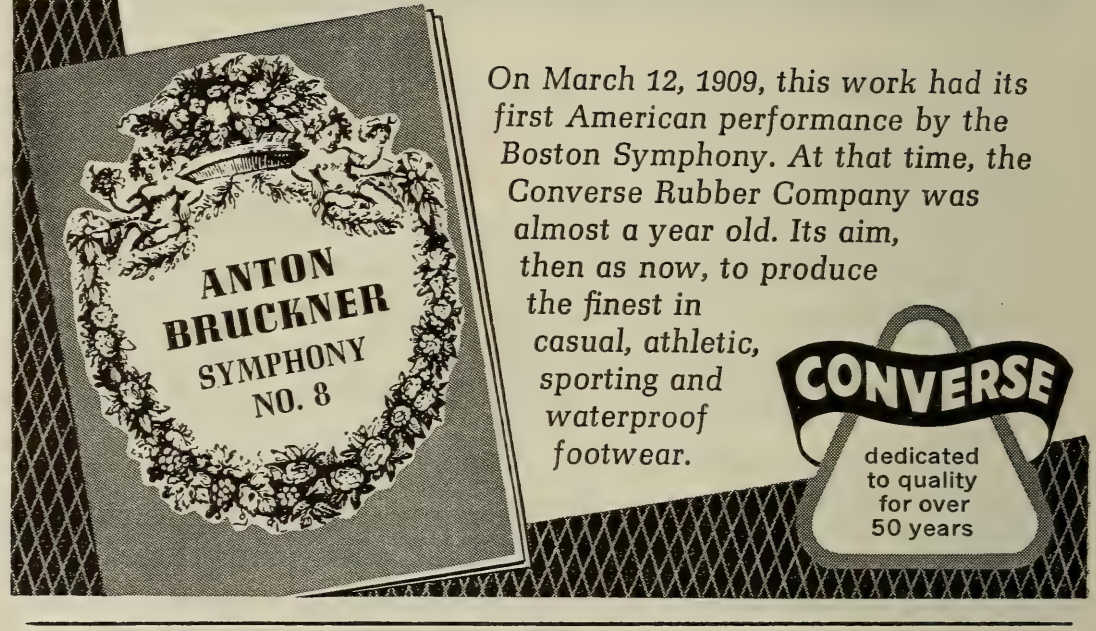
John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Cöthen, shortly before the advent of his talented *Kapellmeister,* he gathered the best orchestra that it was ever Bach's opportunity to work with. The Prince played the violin, the viola da gamba and the clavier – he even made use of his baritone voice. Bach may have written the gamba sonatas and the works for violin solo with his Prince in mind as well as Christian Ferdinand Abel, "Chamber violinist and gambist" of the *Kapelle,* or the *"Collegium Musicum"* as it was called. Such music was still territory for new exploration in Germany, where it had been little developed and where in some centers it was disapproved by the Church.

When Leopold became the ruler of the little principality in 1715, he was twenty-one. His first act was to build up the *Kapelle* forces which under his widowed mother's control had been based on a personnel of three. The personnel which Bach found numbered, besides himself, eight soloists and eight ripienists. More were engaged as required. The Prince ordered much chamber music as well as operatic and choral performances. "His romantic temperament," wrote Charles



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

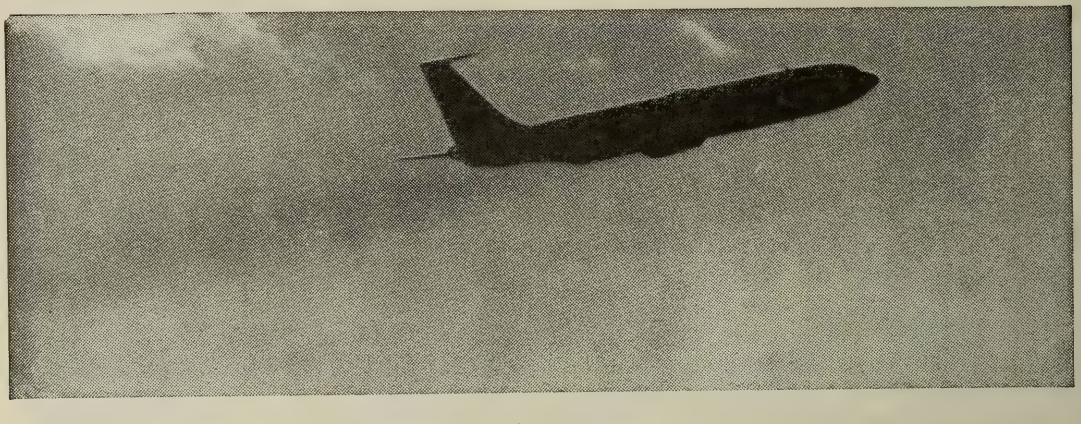
Sanford Terry, "is revealed in his portrait, the high brow, long, waving undressed chevelure, the large, clear eyes beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh and friendly."

Bach had many reasons to be satisfied with his new position. As *Kapellmeister* he drew the largest yearly salary in the princely Protocol — 400 thalers,* a considerable improvement over the 250 thalers which had been allotted to him in Weimar.

Bach's dedicatory letter addressed in French to the Margrave Christian Ludwig of Brandenburg accompanied a brace of six concertos, which, he said, he had composed two years before. This would have been in May, 1718, when Prince Leopold visited Carlsbad to take the waters, and took a half dozen of his musicians with him, including Bach, who evidently impressed the Count. The dedicatee no doubt had not the slightest inkling that he was receiving a prodigious piece of experimentation in chamber combinations. He would not have had the musicians who could have performed the concertos. The scores, obviously untouched, lay in his music library, never properly listed, and on his death were disposed of for an insignificant price. There can be no doubt that Bach wrote them with his own forces in mind. One of the succession of copyists which he had at his disposal was evidently set to

* The thaler was comparable to the American dollar at that time.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The **CONCERTO FOR ORCHESTRA,**
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today. So much information must be gathered and evaluated. That is why so many Bostonians enlist the reassuring support of State Street Bank's staff of investment specialists. We work closely with investors to further a wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

work. The record shows the probable performance of the first in June, 1722, for, horns being a new fashion in such music and not maintained in the orchestra, two were then engaged.

Tragedy suddenly descended upon these days and nights of music making. When Bach returned from his second visit to Carlsbad in July, 1720, he found that his young wife, Maria Barbara, had suddenly and unexpectedly died. Bach found himself with an undirected household of four children: his daughter, Catharina Dorothea, was twelve, his boy, Wilhelm Friedemann, was ten, and two more sons, Carl Philip Emanuel and Johann Gottfried Bernhard, were six and five. Remarriage was the father's only recourse. On December 3 of the following year he married Anna Magdalena Wilcken, a fellow Thuringian of musical parents and musical tradition, herself a singer at the Court of Anhalt-Zerbst. Terry remarks of the bridegroom: "He was no longer of the impressionable age, when youth is attracted by superficial graces." Mr. Terry's judgment of an "impressionable age" might have been less than his musical judgment, since Bach was thirty-five and his bride twenty. Her voice would have added to her attraction besides bringing in extra income, and she was completely congenial musically speaking. The following verses addressed to her by her husband five years later would indicate that his bride, among many virtues, was comely:

Your slave am I, sweet maiden bride,
God give you joy this morning!
The wedding flowers your tresses hide,
The dress your form's adorning,
O how with joy my heart is filled
To see your beauty blooming,
Till all my soul with music's thrilled,
My heart's with joy o'erflowing.



Anna Magdalena was more than a good stepmother — she gave her husband thirteen more children, of whom Johann Christian became the most famous.

Bach wrote by far the larger part of his purely instrumental music at Cöthen — the violin sonatas, the suites for violin and for cello unaccompanied, the violin concertos. Scores for clavier solo included the first volume of the Well-tempered Clavier and the two volumes of the *Clavierbüchlein,* which he wrote for the instruction of the young Wilhelm Friedemann and for Anna Magdalena, an eager pupil. It is not known whether the four Suites for Orchestra were all composed at Cöthen, for Bach, over and above his churchly duties at Leipzig, wrote and performed there a considerable amount of lay music at the *Collegium Musicum,* a chamber music group which, founded by Telemann, met in a coffee-house for the pleasure of playing rather than the few coins that might have come from interested hearers. It was for the *Collegium Musicum* that he transcribed his violin concertos for the clavier, for performance by himself or his sons Wilhelm Friedemann and Carl Philip Emanuel.

Bach's stay at Cöthen ended less happily than it began. The Prince entered matrimony one week after his *Kapellmeister* took the same



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE



SAVE BY MAIL
POSTAGE PAID BOTH WAYS
SAVINGS INSURED BY U.S. GOV'T AGENCY
HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

step. The Prince's bride was his cousin, Friederica Henriette, daughter of Prince Carl Friedrich of Anhalt-Bernburg. She brought discord into the musical activities, having no taste for serious music, and begrudging her husband's companions. Bach referred to her in a letter as an *"amusa,"* a feather head. She was also a Calvinist, which to a determined Orthodox Lutheran like Bach was apostasy. Relations between Bach and his Prince nevertheless remained cordial to the end. These frictions within the Court have been surmised as Bach's reason for leaving and for seeking the Cantorship at Leipzig. Another reason put forward is that Leipzig offered what Cöthen did not — a university education for his sons. Certainly the titles of Cantor and *Director Musices* were less impressive, the position less remunerative, less free, and they held a threat of friction more trying to his independence in the fulfillment of his duties. A deeper reason was surely the composer's inner compulsion to embrace the larger forms which the church services offered. With instrumental music at Cöthen he had finely but rather completely covered the possibilities. The questing artist looked elsewhere.

J. N. B.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian

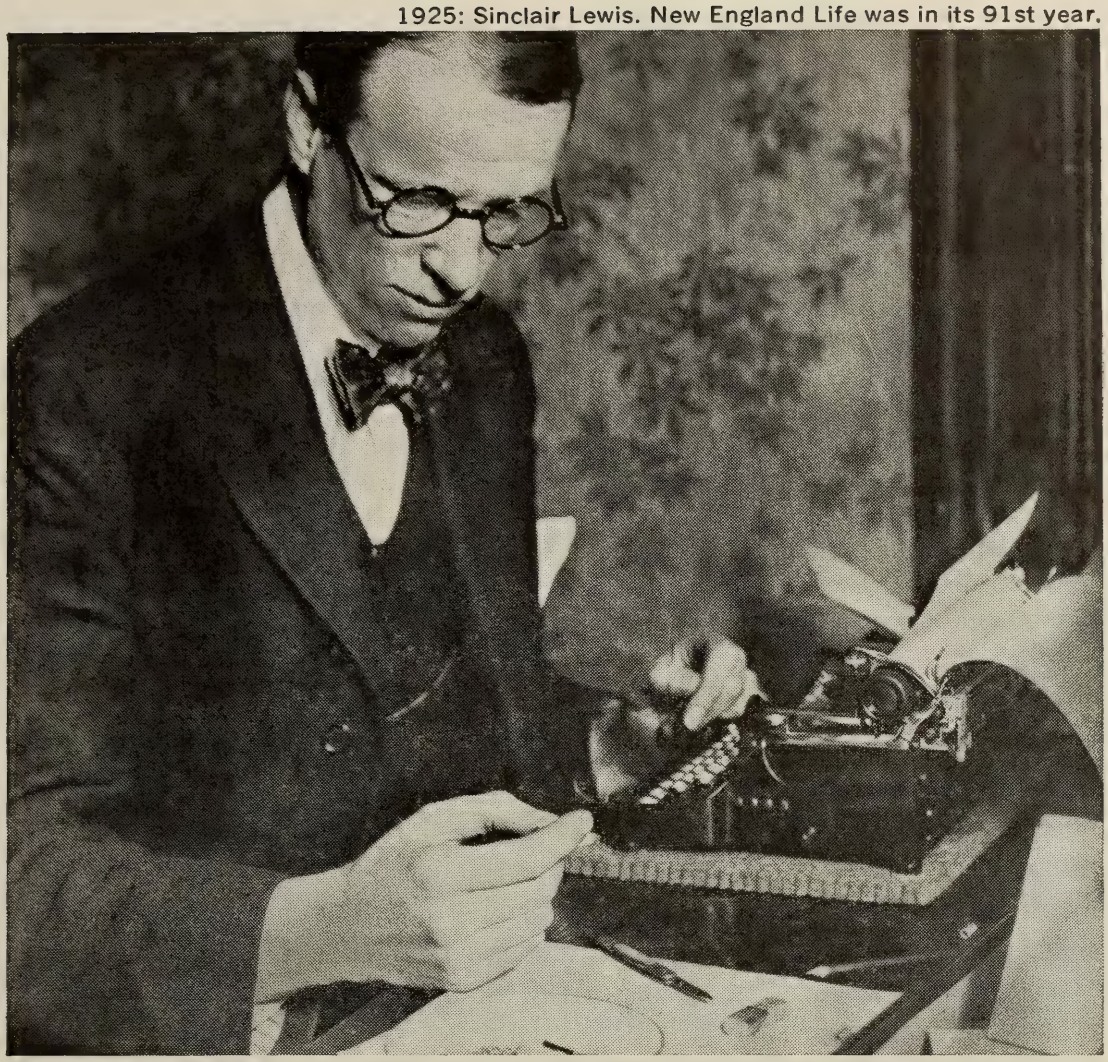
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

501 Boylston St., Boston, Mass. 02117

"AGON," A Ballet for Twelve Dancers

By Igor Stravinsky

Born in St. Petersburg, June 17, 1882

The Ballet *Agon* was composed for the New York City Ballet on a grant from the Rockefeller Foundation and is dedicated to George Balanchine and Lincoln Kirstein. It was first performed as a ballet on December 1, 1957 by that company at the City Center (there was a previous benefit performance on November 27 for the March of Dimes).

There had been several concert performances of the complete score. (It lasts about eighteen minutes.) The first was on June 17, 1957 (at a 75th birthday concert) in the Hollywood Bowl by the Los Angeles Festival Orchestra, the composer conducting. *Agon* was introduced to the Boston Symphony Orchestra concerts on February 7–8, 1958.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, mandolin, harp, piano, tom-tom (or high timpani), xylophone, castanets and strings. It is dated April 26, 1957.

The mandolin part will be played by Robert Karol.

Stravinsky's latest Ballet is severely non-representational in the sense that there are no costumes other than the dancers' practice costumes, no décor, no "story." The title, derived from the Greek, meaning a "contest" or "struggle," is in itself decorative rather than applicable. The ballet is "pure music" — a balanced co-ordination, a matching of rhythms. Felix Aprahamian remarked in a review of the Paris performance: "Its Greek title, denoting struggle, but used by



JOHN MASON BROWN
ANNUAL LECTURE "SEEING THINGS"
sponsored by
The Women's Educational and Industrial Union
Tuesday, February 9 • 11:00 a.m. • John Hancock Hall
Tickets $3.75 including tax, on sale only at
264 Boylston Street KEnmore 6-5651

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts
All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

Stravinsky only in the sense of a dance competition, appears extremely apt for a score so clean, sinewy, and stripped of inessentials, yet so diverse." Balanchine, who made the choreography, has compared it to "an I. B. M. electrical computer," adding, "It is a machine, but a machine that thinks." John Martin, reviewing the Ballet première in *The Times,* objects: "He is wrong, for not even the I. B. M. has attempted a machine that deals in high wit. *Agon* certainly does. Not that it is funny; when you find yourself smiling it is simply with the pleasure of seeing the choreographer deliberately tie himself into compositional knots and resolve them with ease and a touch of bravado right on the final beat."

The Ballet requires four men and eight women. The orchestra is larger than the composer has used since his Symphony of 1945. Its use, however, is at no time massive. The many instruments are chosen for alternation and variety of color. The principal dance subjects (Sarabande, Gailliard, Bransle) upon which the score is built were suggested by a French dance manual of the mid-seventeeth century.

Jay S. Harrison, in the *New York Herald Tribune,* commented after the Ballet performance upon the integration of the serial manner and the earlier Stravinsky. "Here, for what is really the first time, the two

BOCA GRANDE PALM BEACH

Tad Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



leading schools of twentieth-century musical thought – represented by Stravinsky on the one hand and Schoenberg on the other – are joined so intimately that they become inseparable.

"The result of course is as nothing dreamed before. Though *Agon* is wondrously danceable music, it is also, in the long haul, infinitely more. For instance, Stravinsky, out of the depths of his uncanny technique, has found a way of taking atonality and its linear concomitants and giving them a backbone they have often lacked. Principally, he does it with his rhythm, which is characteristically Stravinskian and which, as such, absorbs the inherent aimlessness of atonal melodic device – much as a blotter absorbs a pool of spreading ink.

"In addition, his rhythmic configurations, as is always true of Stravinsky, even lend spine to the methods of orchestral disintegration that he has learned from Webern. Thus, the several and individual planes of *Agon's* sonority – the astral flecks of sound, the pulverization of tune – do not appear in the least arbitrary. What emerges is a network of sound consisting of bits and pieces of tone everywhere harnessed to a rhythmic base that reassembles these bits and pieces directly the ear has heard them."

From A Friend

NEC

The New England Conservatory

a college of music

Bachelor of Music Degree

in Applied Music · Music Education · Composition

Undergraduate Diploma Artist's Diploma

Master of Music Degree

***Catalogue:* 290 Huntington Avenue, Boston 02115**

Robert Craft, providing notes for the excellent Columbia recording of this work, writes interestingly about the circumstances of its composition and gives a skeleton analysis here quoted.

"*Agon* is much more than merely the newest addition to the line of neoclassic ballets, of course. It continues their style and their tradition of ballet formulæ. Its interior construction does not follow from them and its technique is wider in scope and more concentrated in depth. But *Agon* is also, I think, far richer in substance and, by whatever techniques composed, it contains some of the most brilliant music Stravinsky has written. (The quartet for mandolin, harp, violin, and cello seems to me the high point of all.)

"The dates of composition help to explain the more consistent and fundamental use of serial technique as the work proceeds; they are in accord with Stravinsky's own development in the direction of through-composed serial music. In December 1953, i.e., before the *In Memoriam Dylan Thomas* and long before the *Canticum* (which was begun in June 1955), Stravinsky composed a fanfare for three trumpets. The ballet begins and ends with this fanfare, albeit considerably expanded



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Cott
QUALITY
BEVERAGES

NOTED
FOR
GOOD
TASTE

Café Budapest

268A Brookline Ave.

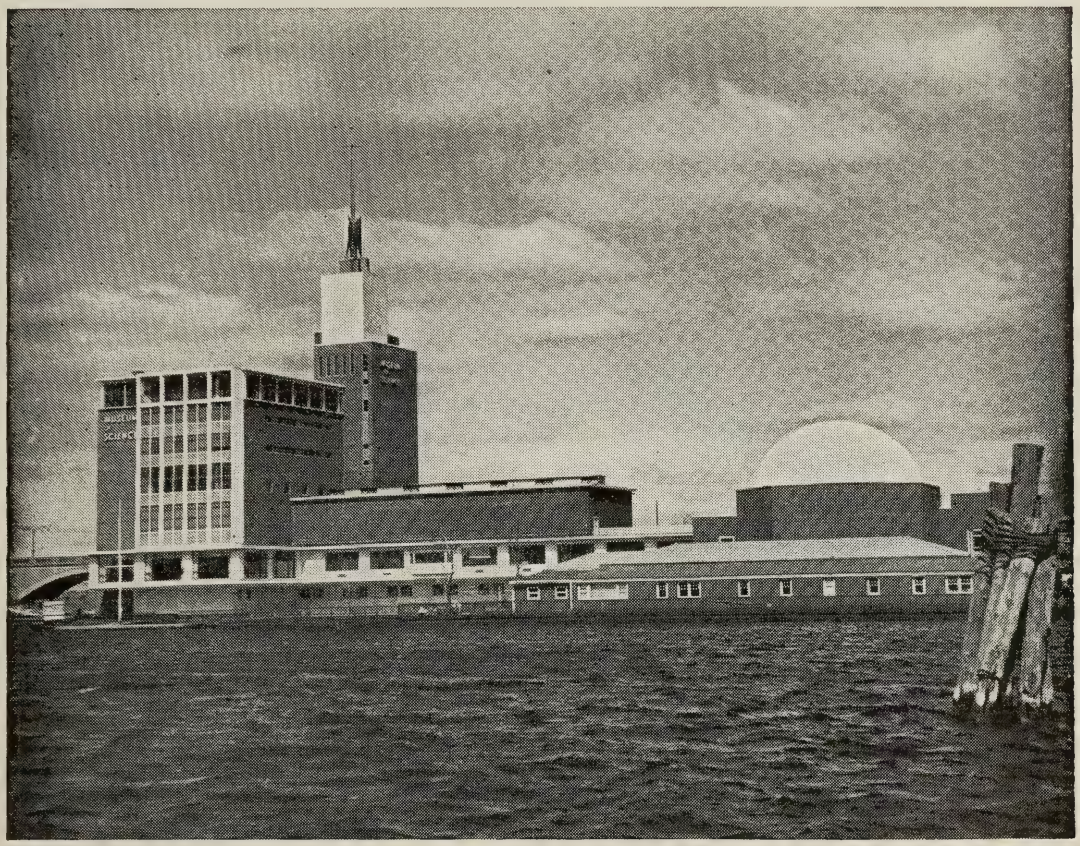
Near Beth Israel Hospital - 2 min. from
Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

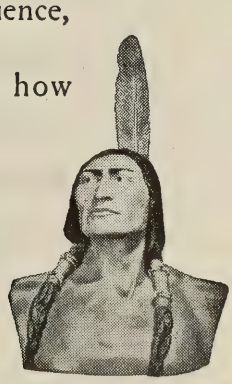


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

and revised the following year and re-written a second time upon the completion of the whole ballet (re-instrumented, especially; for in the first revision the trumpets in the beginning were accompanied by harp only, and in the second section a guitar had been indicated for the part now played by the mandolin). Also dating from December 1953 is the latter part of the *Double Pas de quatre.* About two-fifths of the Ballet were composed in Hollywood in 1954, the first two *Bransles* in Hollywood in the spring of 1956, and the third in Venice in August 1956. The remaining portions were completed between February and April 1957."

I

Pas de quatre (Quartet Variation). Four male dancers advance from the rear of the stage with backs to audience.

Double Pas de quatre (Double Quartet Variations). Eight female dancers.

Triple Pas de quatre (Triple Quartet Variations). Eight female and four male dancers. *Coda.* Musically this dance is a variation and development of the *Double Pas de quatre.*

II

Prelude. Orchestra.

First Pas de trois. One male and two female dancers.

1. Sarabande step; male dance solo, two steps forward and three steps backward.
2. Gailliard; two female dancers.
3. Coda; male and two female dancers.

Interlude. Orchestra.

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!
YOUR Independent Insurance AGENT
"SERVES YOU FIRST"
You can rely upon the Agent who displays this symbol. We do.
BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!



BOSTON SYMPHONY CHAMBER PLAYERS

ERICH LEINSDORF, *Music Director*

SUNDAY, FEBRUARY 7 • 8:30

Sanders Theatre, Cambridge

Copland Vitebsk for Violin, Cello, and Piano

Fine Fantasia for String Trio

Mozart Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, K. 452

Brahms Quartet for Piano and Strings in C minor, Op. 60

CLAUDE FRANK, Piano

PROGRAM SUBJECT TO CHANGE

TICKETS NOW . . . SYMPHONY HALL BOX OFFICE

CO 6-1492

ALL SEATS RESERVED: $2.50, $3, $3.50, $4

Mail orders accepted. Please make checks payable to the Boston Symphony Orchestra, and enclose a stamped self-addressed envelope to Symphony Hall Box Office, Box CP, Symphony Hall, Boston 02115.

Second Pas de trois. Two male and one female dancer.

1. Bransle Simple; two male dancers.
2. Bransle Gay; female dance solo. Stravinsky's sketches indicate that the dancer must turn the head towards each of the male dancers in turn at the two points in the score where the instruments stop and the castanet plays alone.
3. Bransle Double (de Poitou); two male dancers and one female.

Interlude. Orchestra.

Pas de deux. Adagio; one male and one female dancer.

Variation; one male dancer.

Variation; one female dancer.

Refrain; one male dancer.

Coda; one male and one female dancer.

III

"A la strette." Orchestra. Strings, brass, percussion, piano.

Danse des quatre duos (quartet of four pairs). Four sets of one male and one female dancer.

Danse des quatre trios (quartet of four trios). Strings and trombones. Four sets of one male and two female dancers.

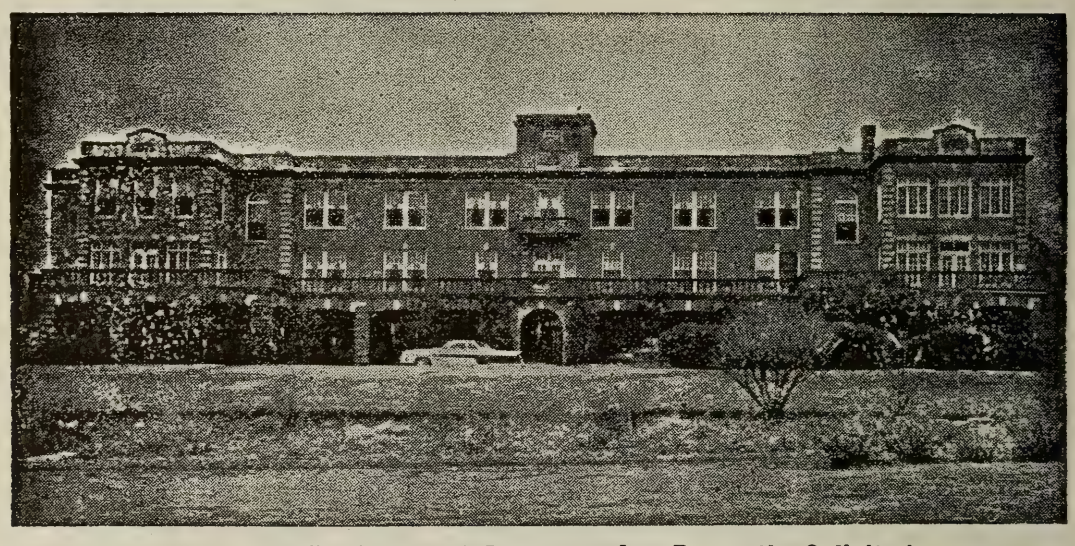
Coda des trois quatuors. All the dancers. Strings and brass. Near the end, at the place in the score where the brasses start to play alone, the female dancers leave the stage and the male dancers return to their original positions with their backs to the audience as at the beginning of the ballet.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



COMING ATTRACTIONS, 1965!

Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
• Opera • Ballet • Sports • Beauty • Art
All coming soon at the exciting Prudential Center,
Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

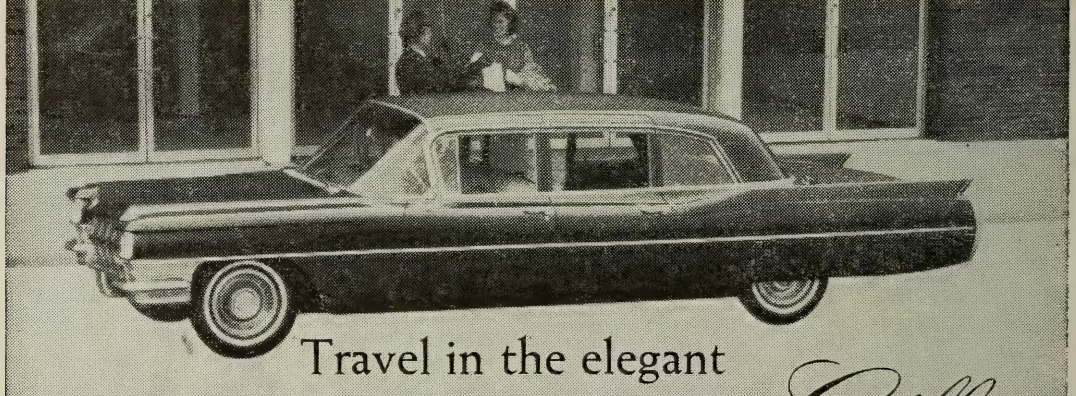
SOME OPERAS THAT NEVER GOT WRITTEN

A very large book, indispensable for those who deal in the subject, is *Annals of Opera* by Alfred Loewenberg. A masterly feat of research, it attempts a chronological list of operas performed from 1597 (this was Peri's *Dafne,* "the first of all operas") to the time of the book's completion (1940). The massive calendar of names and dates amounts to a cemetery (aside from a few survivors) of some five thousand tombstones, not to mention the unmarked graves of operas in further thousands not even listed.

Behind the great majority of still-born operas there is the untold tale of the operas that never reached birth — a tale of frequent prolonged effort and eventual frustration on the part of hopeful composers. The composers were not all obscure. Many were otherwise successful in the operatic world.

The mere mention of the subjects contemplated or worked upon and eventually abandoned by composers of the first importance in instrumental music usually shows why their better judgment caught up with them. Beethoven is a prime example. The libretto of *Fidelio* was no masterpiece — it had been around. It fired Beethoven, and that was enough. Before and after *Fidelio,* he was moved by constant hopes

Aeolian-Skinner Organ Company
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE Cadillac
Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.
Call Robie Cadillac at 536-6823 for details.
ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

for an opera commission, hopes that might have induced him to undertake less promising subjects. He actually started a score on *Macbeth* in 1808, and considered an opera on an East Indian subject in the same year. In 1811 he appealed to Treitschke for a libretto on *"Les Ruines de Babylone."* He wrote to Kotzebue (on January 28, 1812), expressing an "ardent wish" for an opera text, "whether it be romantic, quite serious, heroic, comic or sentimental; in short, whatever you like, I will gladly accept it. I must admit that I should like best of all some grand subject taken from history and especially from the dark ages, for instance from the time of Attila or the like." After *Fidelio* he became interested in *Romulus and Remus* by Treitschke in 1815, but dropped this grotesque proposition when the directors of the Burgtheater were understandably lukewarm about any such risk. As late as 1823 he "made a start," according to his own communication to Spohr, on Grillparzer's *Melusine.*

Even Wagner, a composer as thoroughly stage-conscious as Beethoven was lacking in that gift, made some false starts. *Jesus of Nazareth,* a religious stepping stone between *Lohengrin* and *Parsifal,* never quite reached the forefront of his thoughts. Schumann, who was as lacking

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

HAVE YOU HEARD THE "INSIDE STORY" ON CADILLAC FOR 1965?

If not, pay your Cadillac dealer a visit and step inside this newest of Cadillacs. You will find yourself surrounded by rich fabrics and unsurpassed roominess. There are luxurious chair-height seat backs; accessories such as the exclusive tilt and telescope steering wheel that lets you personalize your driving position; and Comfort Control that automatically holds interior temperature at your favorite level. This year you can choose from 150 different Cadillac interiors, a selection unparalleled in fine car history. Shouldn't one of them be your 1965 motoring headquarters?

So new! So right! So obviously Cadillac

in a sense of the theatre as Wagner was brimming with it, tried without much success, while his equally untheatrical but more circumspect colleague, Mendelssohn, never got beyond speculation. Brahms, unwilling to admit to himself that he was hopelessly untheatrical, once wrote to Clara Schumann that the prestige of Wagner would not stop him from writing an opera in his own way. Subjects were brought up from Iphigenia to Norma, writers from Gozzi to Calderon. Nothing came of it.

Hamlet was proposed to Verdi by Carcano, but Verdi was wise enough to leave that operatically preposterous subject to others who had less talent and more temerity. Debussy spent many weeks over Poe's *The Fall of the House of Usher.* The result would probably have repeated with less effect the gloomy atmosphere of the house of *Pélleas.*

These examples show plainly enough that most composers, whether symphonic or operatic, have expended their invaluable time and thought on operatic plans which you or I could have told them they would do well to forget in favor of another symphony or quartet. Their first problem has usually been to find a librettist who might supply the instinct of the stage most of them so sadly needed, and

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

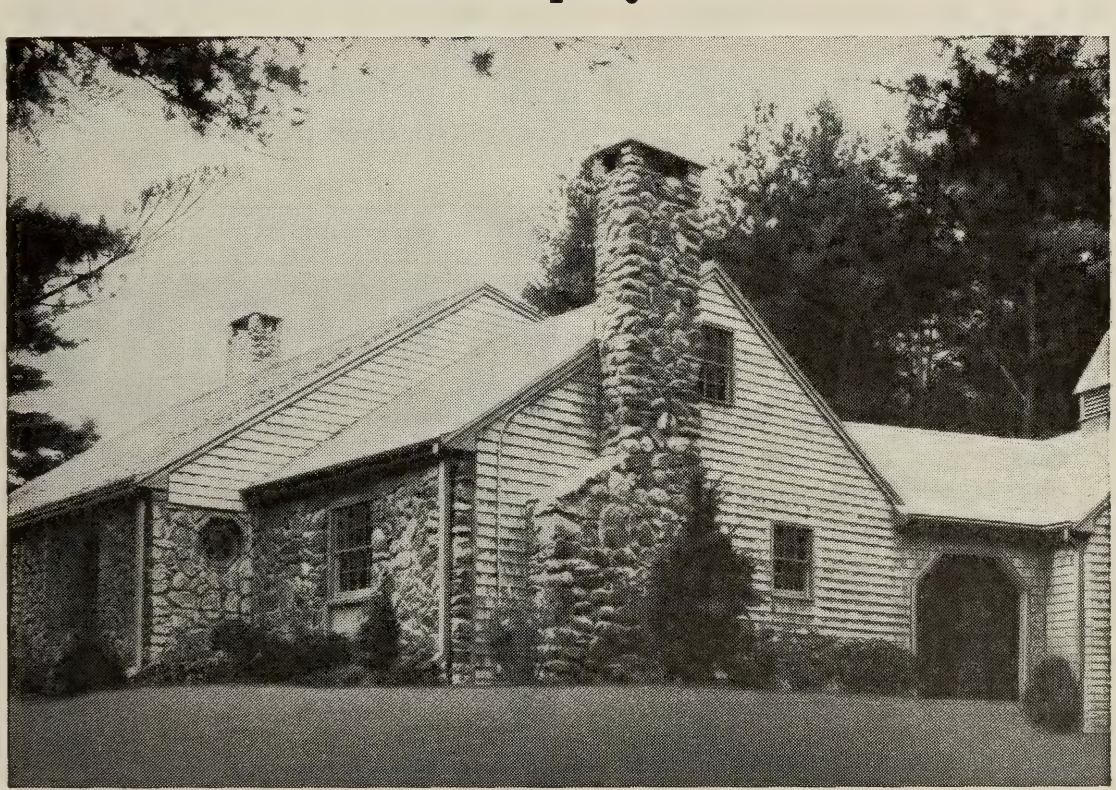
158 MASS. AVENUE **MALBENS** CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

come forth with a text they could set to a stage-worthy end. The striving of a composer and librettist toward a single purpose has too often meant anguished hours, a groping exchange of letters, all finishing in a haze of compromise. The marriage of two artists of two media, each protecting his own and negating the other, is bound from the start to be uncongenial. The composer well knows that a compromised score will not be quickly taken by a managing director who must risk the expense of mounting and casting, and hope to recover his investment from a miscellaneous and pleasure-seeking public.

History is strewn with the wreckage of ill-assorted collaborations. Failures in the last century would have been fewer if most librettists had not been routine accommodators, hack writers short of imagination or literary taste. Did Richard Wagner realize at the start that his success must lie in avoiding this breed altogether? If he was no great poet, he could meet his own musical intentions in every detail, work out his problems at leisure, at length, and in blessed solitude. (This rare advantage has been known to very few – one singles out Menotti, who would be the last to invite comparison with Wagner, either in style, subject, or stature.) Even Wagner had once in his life a period

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

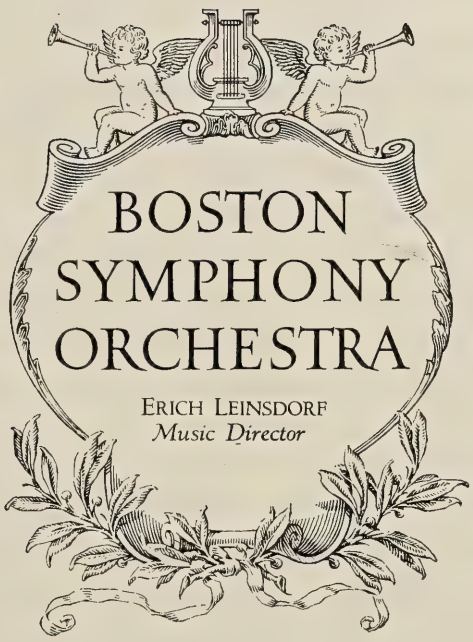
WHERE TO BUY

Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
achieve an exceptionally musical, non-strident quality. Panels are sand-filled for excellent bass response.



Available in Boston area at:
LECHMERE SALES CO.
88 First Street, Cambridge, Mass.
RADIO SHACK CORPORATION
730 Commonwealth Avenue
LAFAYETTE RADIO
584 Commonwealth Avenue

British Industries Corp. Port Washington, N.Y.



A STUDENT WRITES . . .

As a student, my resources are severely limited. This will probably be, however, my last year in the Boston area, the last in which I will be able to enjoy the Orchestra.

This small contribution can in no way reflect the immense pleasure we derived from attendance, both with and without subscriptions, through the years.

The Friends of the Boston Symphony Orchestra hope and trust that this young student will have the opportunity to hear the Orchestra often in the future wherever he might be. Small and large contributions to the Friends are gratefully received at the Friends Office, Symphony Hall.

of floundering indecision. It was in the years 1848–1853, the years between *Lohengrin* and *Das Rheingold.* An exile from his country, dwelling in an alien Paris, he draughted sketches for an opera called *Wieland der Schmied,* another sketch for an opera on the life of Christ. *Achilles* as a subject hovered in the rear. We may count ourselves fortunate that he dropped all of these. He was then writing theoretical prose, and the text of the Ring, but no music. When he at last started upon *Das Rheingold* it became evident that since *Lohengrin* there had been prodigious silent musical growth.

The early librettists, the much sought Metastasio, Lully's Quinault, Gluck's Calzabigi, and many more were true poets who could transform the classical subjects with skill, however constricted by stylistic tradition. It was considered an honor to set their lines to music. The first real collaboration, the closest of all time, came when Mozart encountered Da Ponte. Mozart had rejected many a hackneyed text before *Figaro* brought these two together. The choice of comedy (*Figaro, Don Giovanni* and *Così fan tutte*) gave them a freer scope and they made the most of it. The results are unequalled.

The misfortune that the Strauss–Hoffmannsthal collaborations were not always successful should surely not be laid to one or the other artist, but to their frequent inability to see eye to eye and deliver their best. Even the most successful, *Elektra* and *Der Rosenkavalier,* each brought to an end with a sense of elation in a well-rounded achieve-



For information about space

and rates in

THE

BOSTON SYMPHONY

PROGRAM

Call

Advertising Department,

Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS

ment, had behind them a long correspondence of strained give and take. What librettos except the best of Da Ponte and Hoffmannsthal can really stand up as literature? Not Maeterlinck's, for *Pélleas* was really a spoken play, set to music with only a few cuts. Schubert and Weber were defeated by poor librettists. *Der Freischütz* succeeded only because it was good theatre, suited the composer and met the temper of the moment.

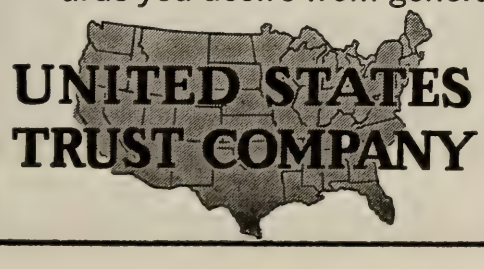
The Italian opera makers, through Rossini, Donizetti or Bellini, were too busy keeping the pot boiling to be very particular about what texts they accepted. A fresh story helped but a routine one didn't necessarily spell fiasco. The public was usually content with a stock vehicle for tuneful arias and ensembles.

Later in the century, when opera composers turned to contemporary novels or plays for their sources, the public came to expect plausibility and dramatic point, characters who behaved as we might under the dilemmas they were subjected to by their authors. Verdi tended toward the realistic approach; even in his period pieces, which had a scenic advantage, he was canny enough to choose subjects that would hold the audience. After *Aïda* (in 1871), he wrote no new opera for sixteen years. He had long looked to Shakespeare's plays, having drafted a scenario for *King Lear* in 1850, and previously composed *Macbeth*

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Come discover
Caucasian Shaslik
Pilaf Gypsy Baron
Beef A La
Stroganoff!"

A firm hand in the future...
Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY
Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation
FULL SERVICE BANK ®

(1847). He re-cast *Macbeth,* but realized that Shakespeare tailored to traditional Italian grand opera was no longer Shakespeare. Boïto had the answer, and *Otello* and *Falstaff* were the result. The composer had found the way to draw upon Wagner without capitulation.

The pause in Puccini's opera production had a very different reason. Puccini developed a workable musical style, but never found a plot formula or a locale that suited him. He was really hounded by that need. After *Madama Butterfly* in 1900, he shopped around for ten years before he committed himself to a locale equally exotic from the Italian point of view — our Wild West. There was much competition in Italy. The *verismo* craze was still strong, but after Mascagni's success with the earthy *Cavalleria* of Sicilian peasantry, another setting from Verga would risk seeming pale. Puccini contemplated Verga's *La Lupa,* but soon realized it was not for him. In search of possibilities and short of literary knowledge, he turned to others far and wide









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

for advice. He ransacked the books and plays of France, of Germany, even England (Shakespeare's historical plays, Kipling's *The Light That Failed*). He found few subjects that he could adopt with confidence, and after *The Girl of the Golden West* in 1910, he completed only one full-length opera — *Rondine.*

Tchaikovsky had a problem too. He felt the general taste for realism and refused to treat the puppets of history and antique legend. *Romeo and Juliet,* and *The Tempest,* planned as operas, ended up as tone poems. Pushkin suited him and helped him to operatic fame; Italian *verismo* would have sealed up his propensity for situations of affecting sentiment among genteel people.

Nowadays, when theatres are plentiful, writers and subjects are plentiful and unconfined, all that are needed are composers who can feel at home before the footlights. These are harder to come across.

J. N. B.

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, February 5, 1965
Klaus Liepmann, Speaker
Director and Professor of Music at M.I.T.
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born in Votkinski, in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performances at the Friday and Saturday concerts of this Orchestra were on March 16–17, 1962, when Eleazar de Carvalho conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *"Pathétique"* for the Sixth, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth Symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream;

* Some connection between the Symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the Symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his Symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchai-

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

ERNEST F. DIETZ, *President* Established 1908
George Dietz Company
INCORPORATED
339 NEWBURY STREET
BOSTON
Painting Contractors and Decorators
Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

kovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music – the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his Symphony and his opera, *Eugene Onegin* to their full flowering and conclusion.

Part of this new and safe world was a companion who could still

Fishelson's *Fleuriste Français*
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

FUNERAL SERVICE
J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

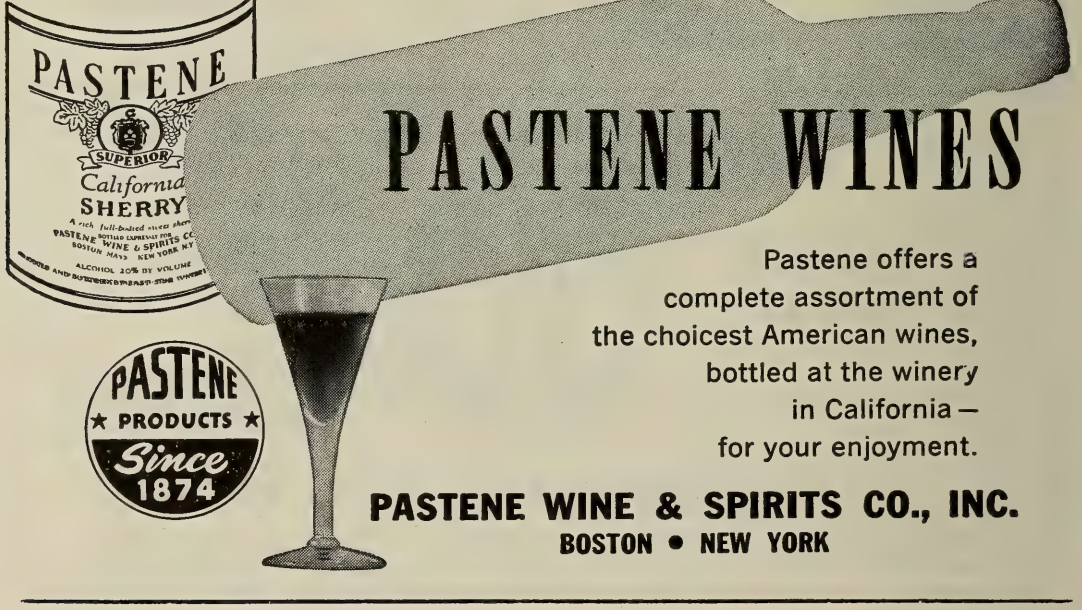
hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent checks. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his Symphony— "our Symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the Symphony. "I

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100



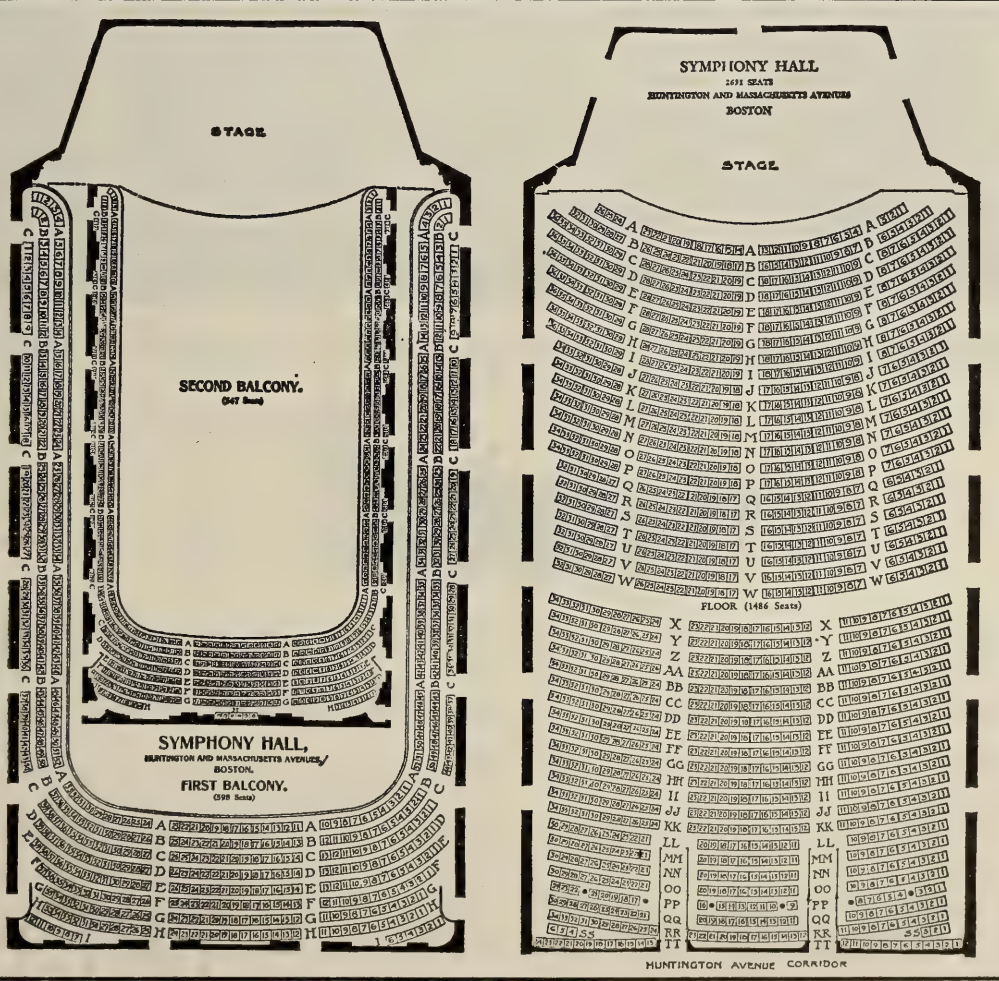
PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."





The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 6, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Overture, Leonore No. 2, Op. 72

BEETHOVEN . . . . . Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

BERG . . . . . "Le Vin," Concert Aria (To a text by Charles Baudelaire)

KODÁLY . . . . . Suite from the Comic Opera, "Háry János"

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

SOLOIST

PHYLLIS CURTIN, *Soprano*

These concerts will end about 3:45 o'clock on Friday Afternoon;
10:15 o'clock on Saturday Evening

BALDWIN PIANO RCA VICTOR RECORDS



Recordings by the

BOSTON SYMPHONY ORCHESTRA

under the direction of

ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
FAURÉ	Elegy for Cello and Orchestra Soloist: SAMUEL MAYES	LM-2703
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

Seventeenth Program

FRIDAY AFTERNOON, February 12, *at* 2:00 *o'clock*

SATURDAY EVENING, February 13, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

Berlioz . . . . . Overture to "Benvenuto Cellini," *Op.* 23

Debussy . . . . . Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

Roussel . . . . . Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

Ravel . . . . . *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.Mus.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

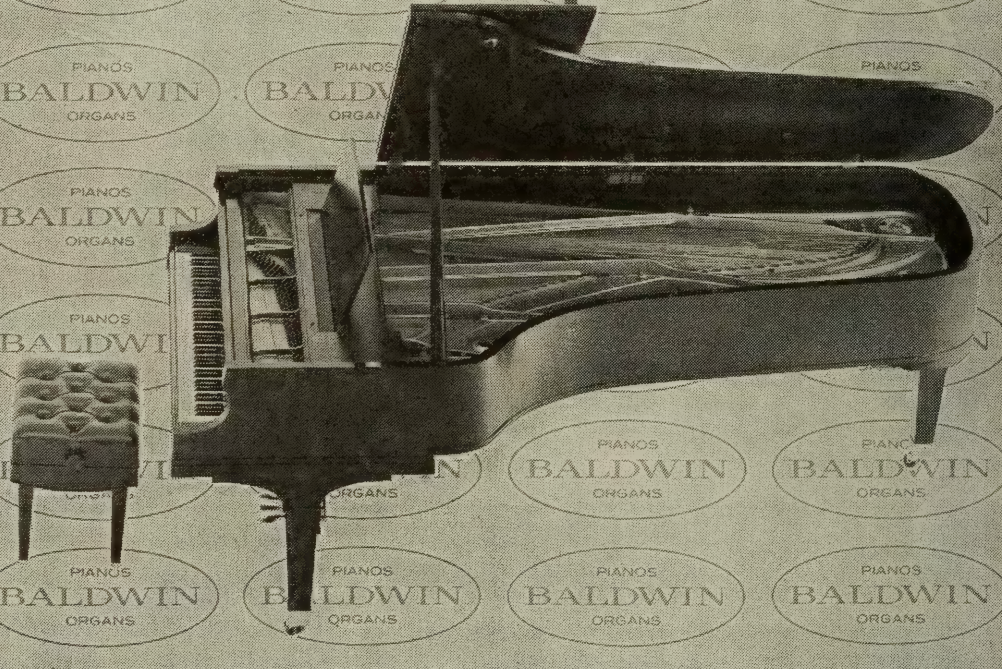
ROSARIO MAZZEO, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

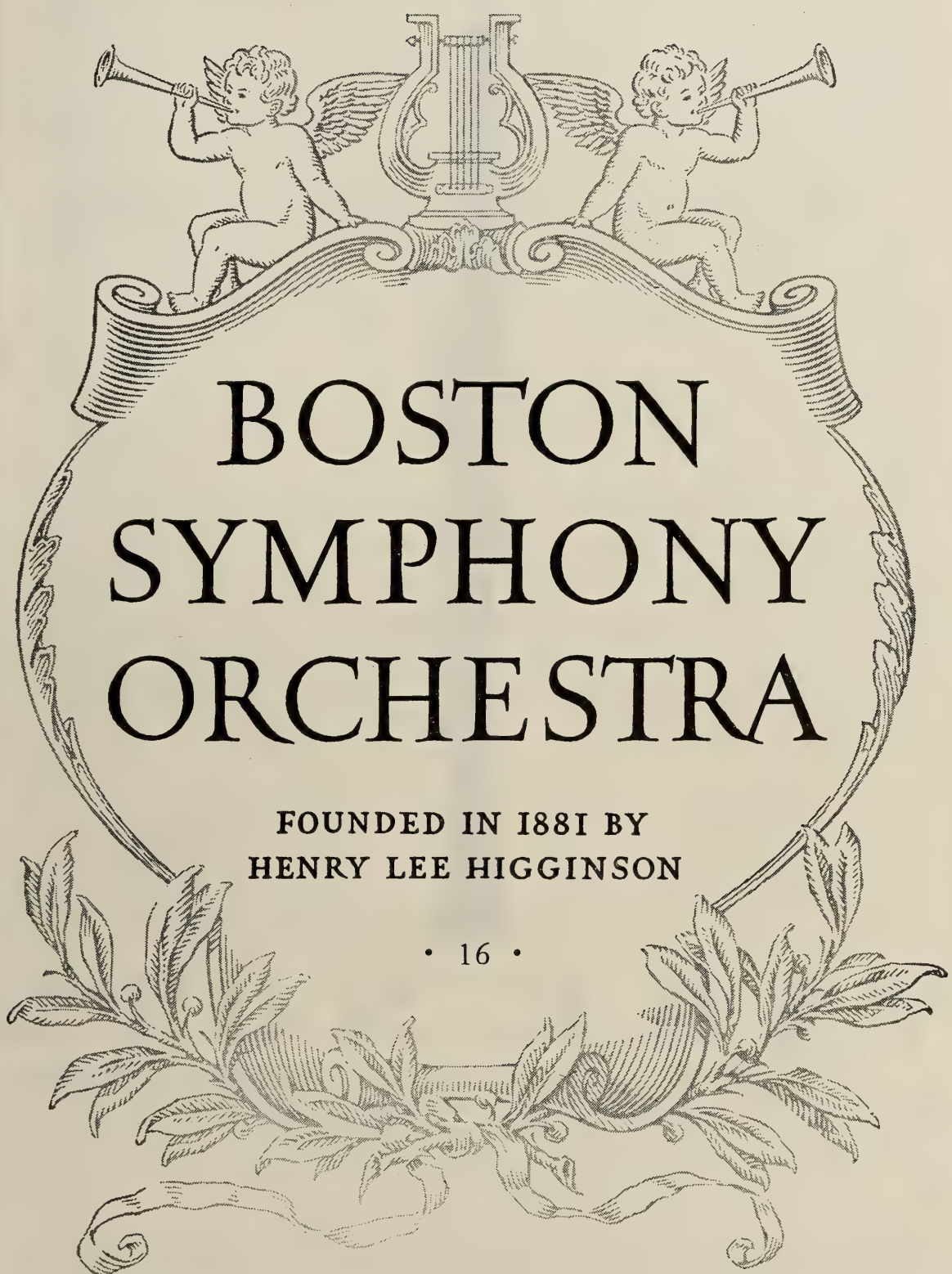
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

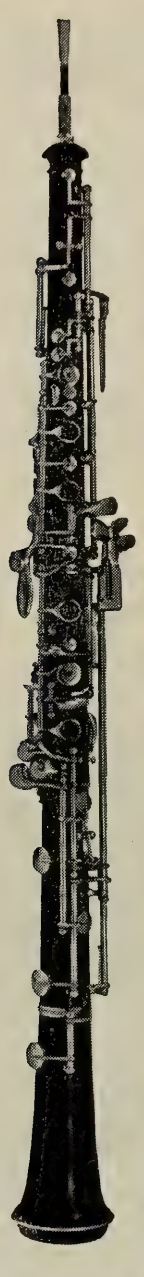


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 16 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



The Boston Symphony under Erich Leinsdorf's direction

Nineteen years ago, the Boston Symphony premiered Prokofieff's *Fifth Symphony* in America. Recently, their new recording of the work became the first in a new series of Prokofieff recordings on RCA Victor Red Seal records. The second is a superlative performance of the seldom heard *Concerto for Cello and Orchestra* with Samuel Mayes, soloist. This exciting new album also features a superlative and moving performance of Gabriel Fauré's *Elégie for Cello and Orchestra.*





RCA VICTOR

The most trusted name in sound

CONTENTS

Program (for this week) . . . 969
Program (February 12–13) . . 1020
Program (February 19–20) . . 1022

NOTES

Beethoven (Overture Leonore No. 2) 971
Beethoven (Symphony No. 8) . 978

ENTR'ACTE

Alban Berg (*J. N. B.*) 1000

NOTES

Berg ("Le Vin," Concert Aria) . 991
Kodály (Suite from the Comic Opera, "Háry János") . . 1012

EXHIBITION

Contemporary paintings from the Boris Mirski Gallery are on view in the Gallery this week.

THE BERKSHIRE FESTIVAL

The 1965 Berkshire Festival at Tanglewood will again consist of eight weeks of concerts (July 2 – August 22). This will be Mr. Leinsdorf's third season as Director. The Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will have its twenty-fifth season.

Mr. Leinsdorf will devote the first two weeks to chamber orchestra concerts with members of the Orchestra. Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's Festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel, and Sibelius will take place. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend, each of the three acts performed at one of the concerts (August 20, 21, 22).

The first two concerts at Tanglewood will be devoted to the music of Mozart, including two piano concertos, No. 9, K. 415 and No. 8, K. 414, to be heard for the first time at the Berkshire Festival. These will be played by Malcolm Frager. Principals of the Orchestra will be soloists at the concert on Sunday, July 4. Joseph Silverstein, Burton Fine, Jules Eskin, Ralph Gomberg and Sherman Walt will be heard in works by Haydn and Mozart. Claude Frank, who played a number of concerts this winter with the Boston Symphony Chamber Players, will play in Beethoven's Piano Concerto No. 1.

For the first time since he became Music Director of the Orchestra, Mr.

Makanna, Inc.
The Trousseau House of Boston



Taking a Trip?

You will love our printed acetate robe—that packs and washes beautifully. Pink or Yellow. Small, Medium, Large. **$25.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



Spring swagger . . . the black and white cape suit

Dashing houndstooth in wool-nylon, a swish of cape to belt or let swing free, smart slim skirt, white crepe blouse. Also in navy and white. 10-16. $50

Suits — Fifth Floor
BOSTON

Leinsdorf will conduct Bach at Tanglewood. He remarked in an interview:

"With all due respect to the young Bach enthusiasts who paraded about Tanglewood during the chamber orchestra concerts last year, I was convinced by a performance of the Haydn cantata 'Applausus' that Bach was feasible in the Music Shed. It has been my conviction for many years that Bach should be performed with a harpsichord. In the Haydn piece last year we used a slightly amplified harpsichord with the result that the sound of the instrument was undistorted and audible throughout the vast reaches of the Shed. I am pleased to 'Bring Back Bach' in the form of three cantatas and works for solo instruments and orchestra for these chamber orchestra concerts. Some Beethoven and Gluck are also scheduled for these concerts."

Joseph Silverstein and Alfred Krips will be soloists in Bach's Concerto in D minor for Two Violins on July 9. At this concert, Jules Eskin will be soloist in Haydn's Cello Concerto in C, Theodore Lettvin will play in Beethoven's little-known Rondo in B-flat, which is considered a sketch for the Piano Concerto No. 2 which he will also play. For the all-Bach concert on July 11 Doriot Anthony Dwyer, James Pappoutsakis, and Joseph Silverstein will play in the Brandenburg Concerto No. 4.

Mr. Leinsdorf has invited singers Veronica Tyler, Beverly Wolff, Charles Bressler, and Thomas Paul with the Harvard Glee Club and Radcliffe Choral Society to participate in Bach's Cantatas 70, 140, and 174 to be given on July 10 and 11.

The concert of July 10 will be dedicated to the memory of C. D. Jackson, late Trustee of the Boston Symphony Orchestra. The duo pianists Vronsky and Babin, close friends of Mr. Jackson, will play Mozart's Concerto for Two Pianos, K. 365, at this memorial concert.

On the topic of Beethoven at Tanglewood, Mr. Leinsdorf said:

"One of our central themes will be the performances of all of Beethoven's concerti and the two Romances for violin and orchestra, the Choral Fantasia for Piano, Chorus and Orchestra, and the Rondo in B-flat major, thus making a cycle of Beethoven's complete works for solo instrument and orchestra. Knowing that this composer is a rock of all symphonic and concerto repertoire, yet realizing at the same time that there have been a great number of Beethoven series in our cosmopolitan cities within recent times, I felt—for better or for worse—that we should not make this idea a con-

centrated festival within a festival but rather spread it over the entire Tanglewood season. We will thus be able to present these works performed by outstanding soloists in stylistic contrast to works by composers of completely different musical schools."

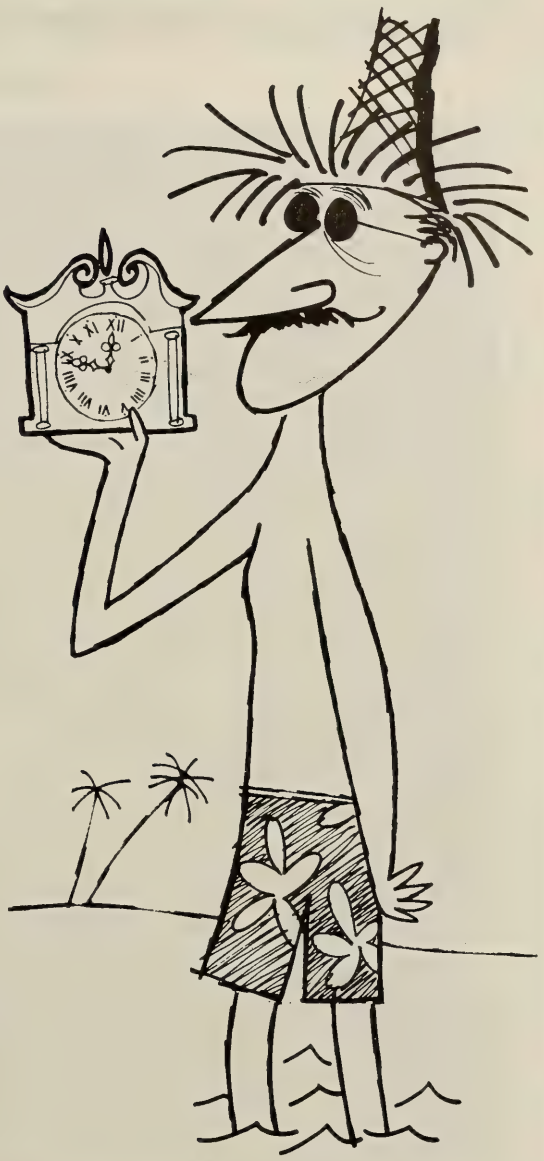
A distinguished number of artists have been invited by Erich Leinsdorf to participate at the Berkshire Festival this summer. On July 17 Isaac Stern will play in Beethoven's Romance in F for Violin and Orchestra and Dvořák's Violin Concerto. Eugene Istomin will perform the Beethoven Piano Concerto No. 3 on July 18. Leonard Rose will join his colleagues, mentioned above, in the fourth week in Beethoven's Triple Concerto. On July 23 Mr. Rose will play in the Dvořák Cello Concerto, and on the following evening Mr. Stern will be heard in Beethoven's Romance in G for Violin and Orchestra and Sibelius' Violin Concerto. On August 1 he will play in Beethoven's Violin Concerto.

Rudolf Serkin will appear on August 8 in Beethoven's Choral Fantasia and the Fourth Piano Concerto. Van Cliburn will be heard on August 14 in Beethoven's Fifth Piano Concerto, completing the cycle of concerti by this composer.

More recent music on the Festival programs will include Aaron Copland, Irving Fine, Zoltán Kodály, and Walter Piston along with the earlier twentieth-century composers Berg, Hindemith, Ravel and Sibelius.

The Festival of Contemporary American Music given by the Berkshire Music Center in cooperation with the Fromm Music Foundation is scheduled for the last week of the Tanglewood season (August 15–19).

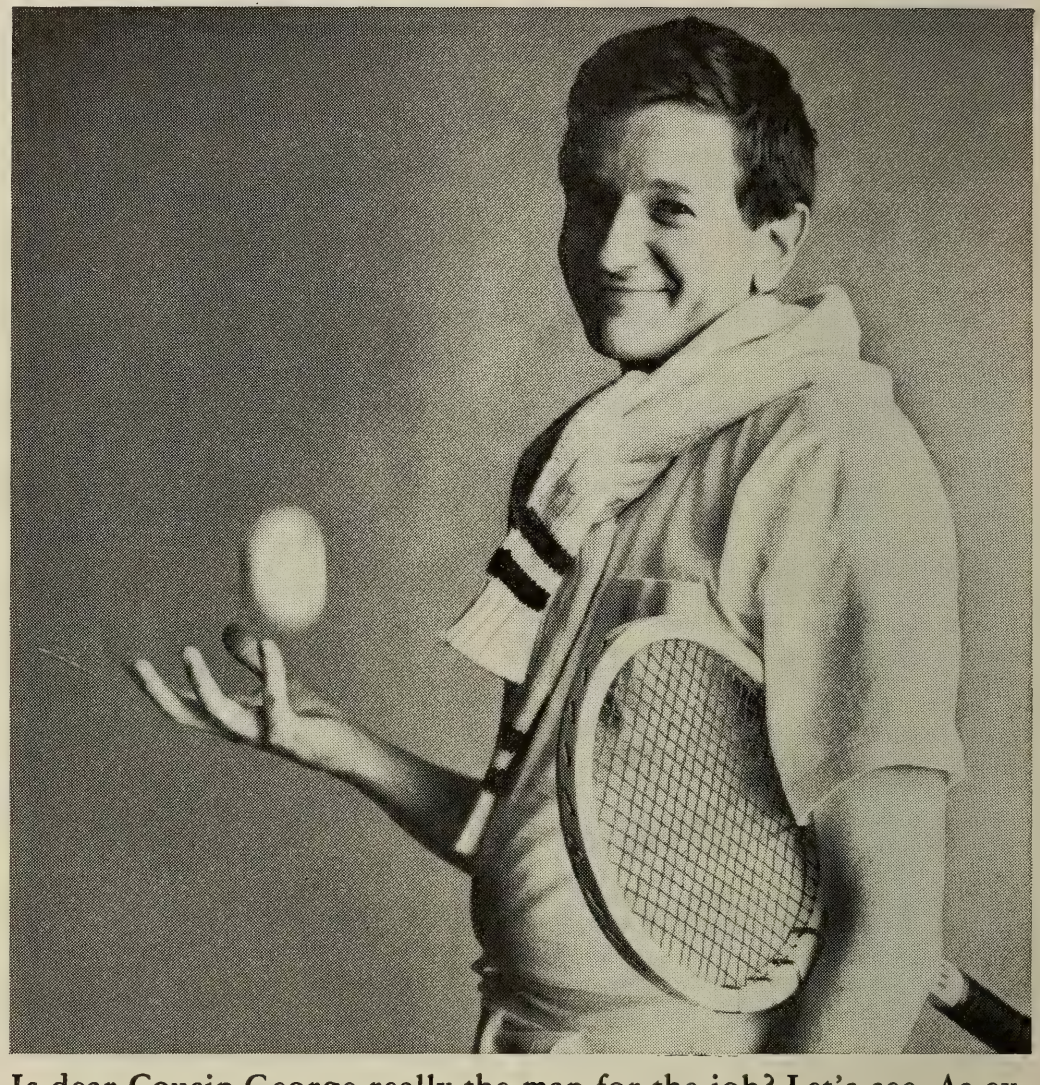
Mr. Leinsdorf, who will conduct all of the chamber orchestra programs, has invited Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski to be guest conductors during the six weeks of concerts with the full Boston Symphony Orchestra. Dr. Munch will conduct on July 25, 30 and 31. Mr. Martinon, Conductor of the Chicago Symphony Orchestra, will be guest on August 7 and 14. The young Japanese conductor, Seiji Ozawa, will conduct the Orchestra on August 6. Mr. Ozawa studied at the Berkshire Music Center in 1960, when he received the Koussevitzky Memorial Conducting Prize. Mr. Stokowski will be at Tanglewood for a second time on August 15. The programs of the guest conductors will soon be announced. Arthur Fiedler, Conductor of the Boston Pops Orchestra, will make his annual Festival appearance in July for the "Boston Pops at Tanglewood" concert.



GAD! Could you believe it!
So this is what I get with
those little stamps they
gave me. On top of real quality
at truly low prices . . .

STOP & SHOP
SUPER MARKETS

Are you sure you should name Cousin George as executor of your Will?



Is dear Cousin George really the man for the job? Let's see. As executor of your Will, he'll have responsibilities like protecting your assets . . . compiling an inventory . . . appraising the value of each item . . . documenting the assets . . . settling bills and claims . . . meeting cash needs . . . making the wisest investments.

Now you know why so many people name us as executor. And as trustee. Your plans are safeguarded by investment analysts, tax specialists and other experts. These are men who offer round-the-clock, on-the-spot talents you can't expect any individual executor to have.

We suggest that you and your lawyer talk with us about this important matter of naming the right executor. And Cousin George seconds the motion.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 6, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Overture, Leonore No. 2

BEETHOVEN . . . . . Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

BERG . . . . . "Le Vin," Concert Aria (To a text by Charles Baudelaire)

KODÁLY . . . . . Suite from the Comic Opera, "Háry János"

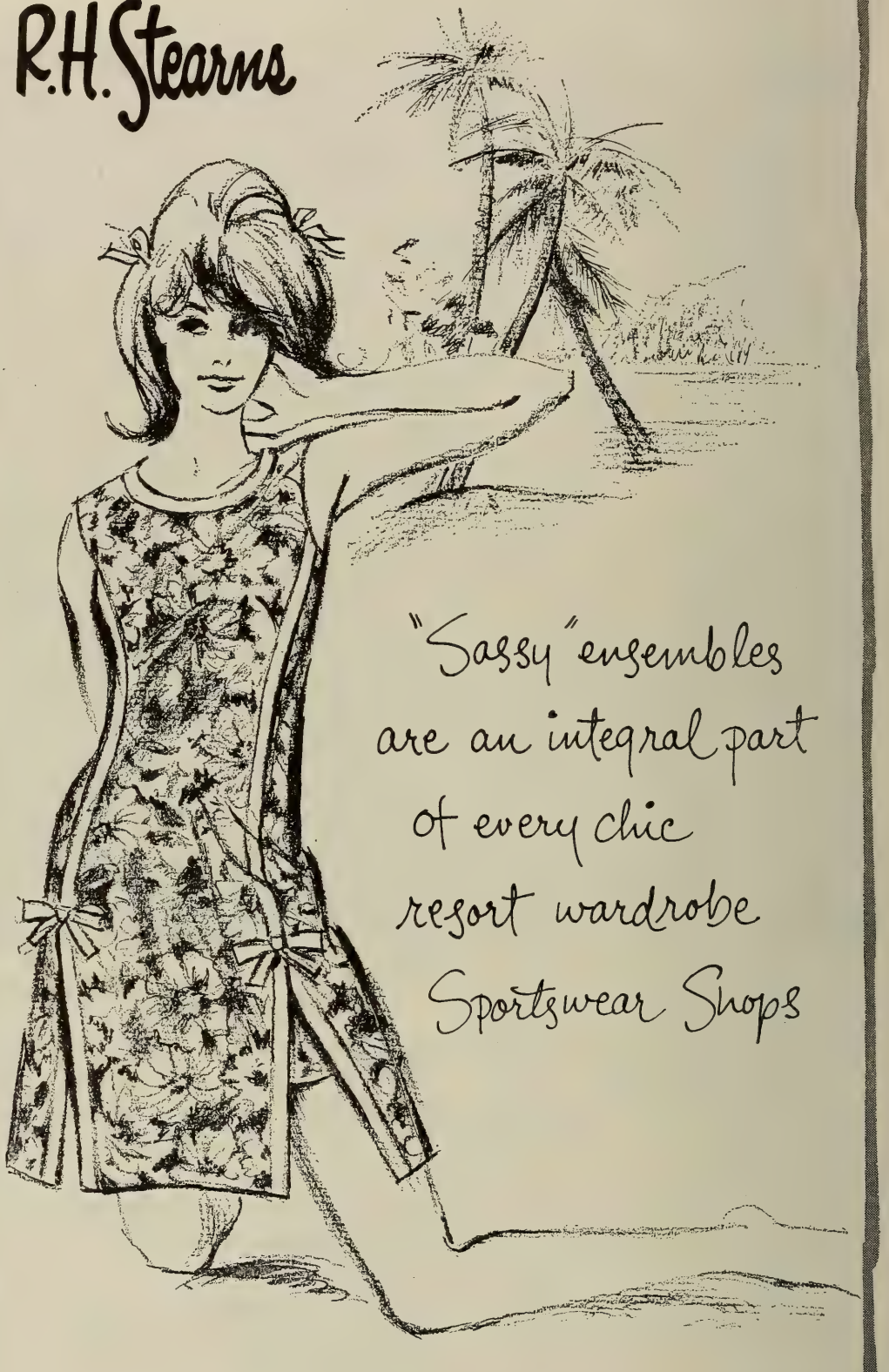
I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

SOLOIST
PHYLLIS CURTIN, *Soprano*

These concerts will end about 3:45 o'clock on Friday Afternoon;
10:15 o'clock on Saturday Evening

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



"Sassy" ensembles
are an integral part
of every chic
resort wardrobe
Sportswear Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

OVERTURE, LEONORE No. 2

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Overture "Leonore" No. 2 was last performed in this series on January 20–21, 1956. The orchestra for this (and the Overture No. 3 as well) consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets (and trumpet off-stage), 3 trombones, timpani, and strings.

THE Overture *Leonore No. 2* holds all of the essentials of its successor, *Leonore No. 3*.* There is in both the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the

* A variant upon the "No. 2" Overture, with alterations apparently in Beethoven's own hand, was discovered in 1926, in the files of Breitkopf and Hartel at Leipzig.

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

Hurwitch Bros.

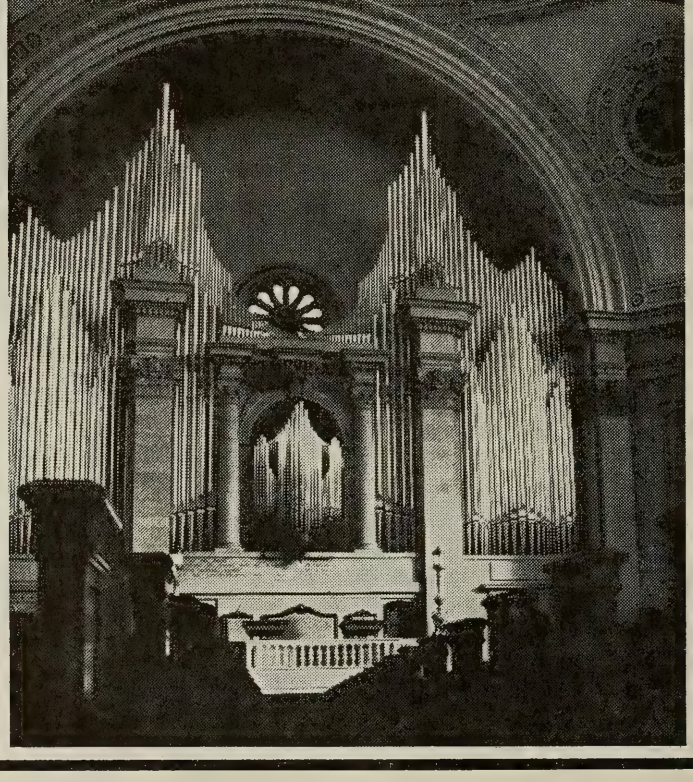
TWENTY NEWBURY STREET

approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance – surely the inevitable dramatic logic, even though it went directly against the formal convention which required a reprise at this point. Beethoven, more closely occupied in the "No. 2" with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrified this direct transition in the "No. 3" Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full reprise,* delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The third *Leonore* Overture shows in general a symphonic tightening and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded.

---

* Wagner reproached Beethoven for not omitting the conventional but undramatic reprise in his Overture *Leonore* No. 3 (*"Ueber Franz Liszts symphonische Dichtungen,"* 1857).



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



New thick and thin textured tweed

Smart, clean lines born in the rough textured fabric inspired by Indian raw silk. Our three part suit loves luncheons, matinees, museums! Available in a beige and eggshell weave of rayon, linen and cotton, with a brown rayon crepe shell to match the jacket facing. Also sky blue and taupe with matching blue shell.

Sizes 8 to 18.

Oxford Shop, Fifth Floor
Filene's Boston, Northshore, Southshore, Chestnut Hill

$45

Filene's

Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in *Beethoven the Creator*) weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

"Neither the first nor the second," he finds, "is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler's family? The No. 4 ["Fidelio" Overture], in E major, is



The Best Coffees and Teas from All Over the World

S. S. Pierce imports, blends, roasts and packs their own superb flavor coffees. Tea connoisseurs will find delight in the large selections of S. S. Pierce quality teas.

COFFEES

S. S. Pierce Mocha and Java — made exclusively from Arabian Mocha and Sumatra Java, the world's two most famous coffees.

S. S. Pierce Red Label — more than half of this extraordinary blend is rare, aged and mellowed old crop Colombian coffee.

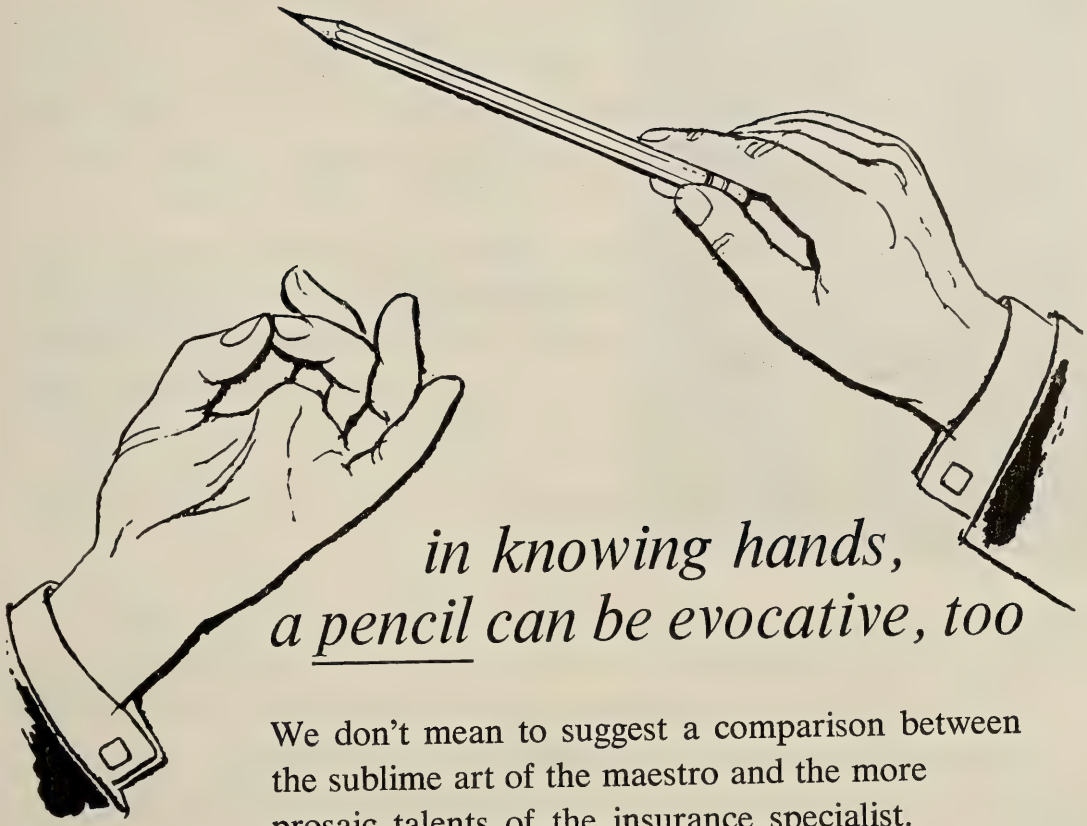
TEAS

Sahib India Orange Pekoe — the "master" tea, with an exquisite flowery bouquet and the flavor of young Assam tea leaves.

S. S. Pierce Formosa Oolong — a rich, full-bodied tea of clear, light color from Formosa, the world's best source of Oolong teas.

S. S. PIERCE

IMPORTERS and GROCERS



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.

Why not get in touch with "The Man With The Plan" in your community, soon?



The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

[975]

more complaisant; it introduces us into Florestan's prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned the skin of the Singspiel. As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

James Stagliano



BORIS AND MILTON — Boston

The French horn has no finer friend or exponent in America than the Principal Horn of the Boston Symphony, who celebrates his 20th year with the Orchestra during the 1965-66 Season.

Born in Italy, James Stagliano chose his forebears with care and skill: both father and uncle were horn-players of the foremost rank. His father, Albert, under whom he studied at the Detroit Institute, was first horn of the NBC Symphony under Toscanini — a rewarding, if exacting, post.

Joining the Detroit Symphony at 16, James proceeded to St. Louis; to the Chicago Symphony under Stock, the Los Angeles under Klemperer, and the Cleveland under Leinsdorf before joining the B.S.O. — permanently, as it turned out — in 1945.

Noted for his premiere of the Second Strauss Horn Concerto at Tanglewood in 1949 and for his impeccable recordings of the Mozart horn concerti, James Stagliano is also a mycologist, a collector of prints and cookbooks, and a golfer good enough to have collected several prizes in Stockbridge Golf Club tournaments.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

SYMPHONY NO. 8, IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

The most recent performances in this series were on January 5–6, 1962, when William Steinberg conducted as guest.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

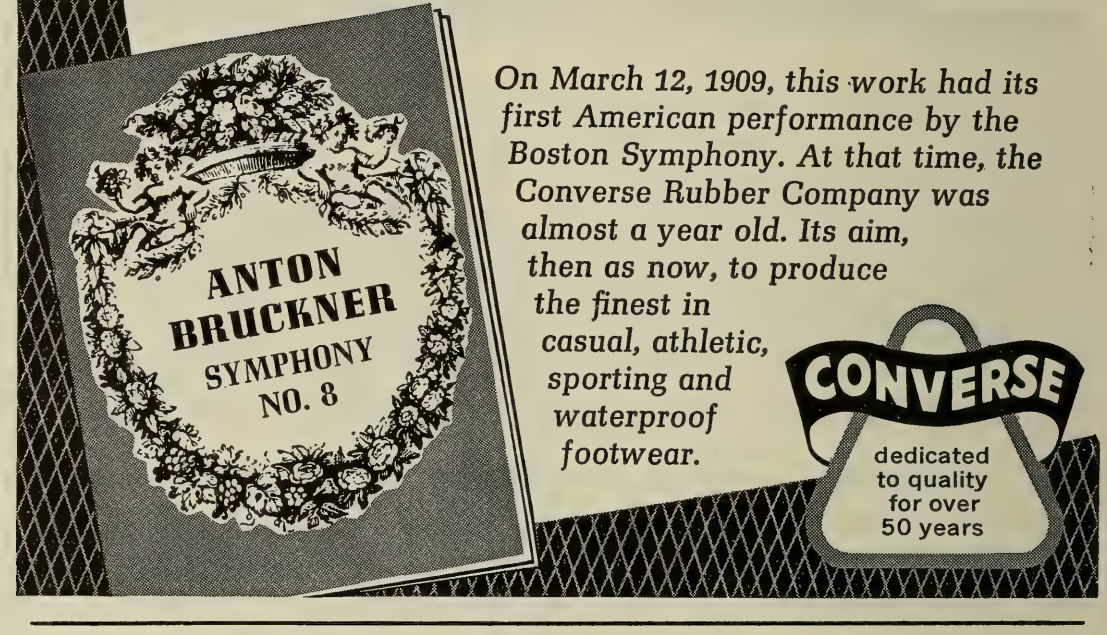
John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks — to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual
Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald,
Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe
& Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street
Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald,
Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees,
Real Estate Investment
Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

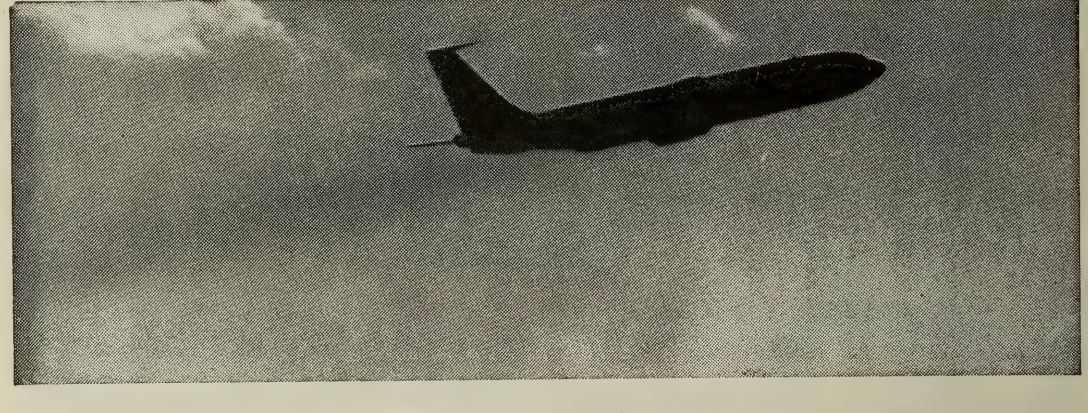
forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

• •

Those who have sought in this symphony a reflection of Beethoven's

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

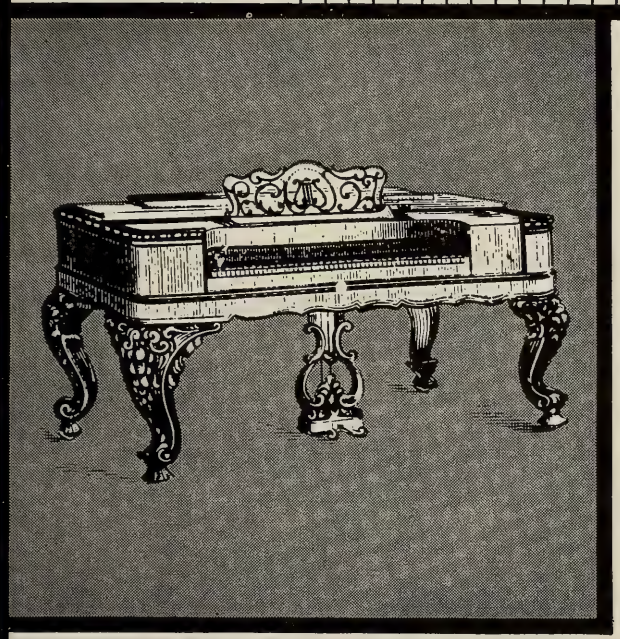
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

PREMIÈRE
PERFORMANCE



The PIANO CONCERTO by Samuel Barber received its first performance when the Boston Symphony Orchestra gave its initial concert in the new Philharmonic Hall on September 24, 1962, with Erich Leinsdorf conducting. John Browning was soloist.

This Orchestra has also enjoyed the distinction of introducing five other works by Mr. Barber during the past decade.

•

A "distinguished performance" on the part of your executor can add greatly to your family's security and peace of mind. To this end, we suggest a meeting with one of our trust officers and the attorney who draws your Will.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

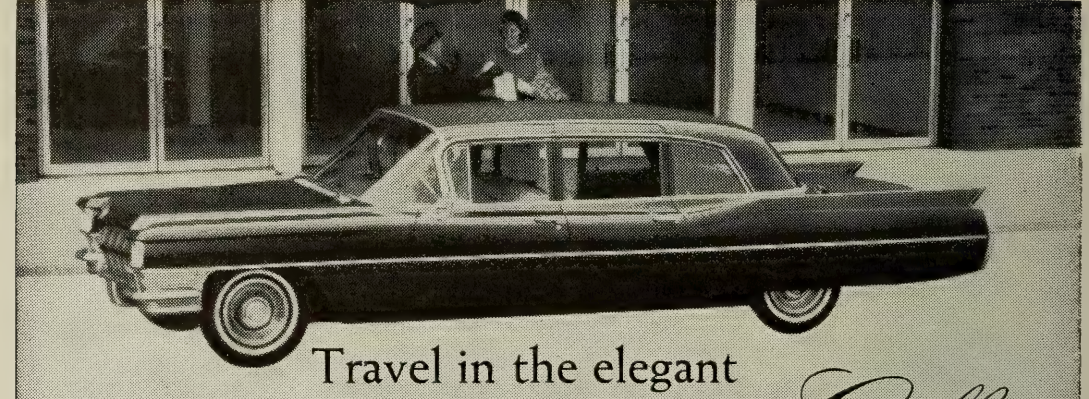
STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now definitely placed in this summer. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a female by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

• •

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement.



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 % ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

In the *Finale* the timpani are tuned in octaves – a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the originally intended one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at any evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly – and stops there.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian

Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1935: Bing Crosby. New England Life was in its 101st year.



Were you born in 1935?

There were many important events that year (including your arrival). In the world of music, for instance...

Filip Lazar appeared as soloist with the Boston Symphony in the American premiere of his piano concerto, Opus 23 . . . The Government set up the Federal Music Project to aid 18,000 professional musicians on relief roles throughout the country . . . Fritz Kreisler revealed that 14 works previously listed as transcriptions and arrangements of earlier manuscripts were his own compositions . . . Igor Stravinsky began an American tour after 10 years' absence . . . Herbert Witherspoon was appointed general manager of the Met, succeeding Guilio Gatti-Casazza.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you are sending dollars ahead for your own use in the future. Have a New England Life agent give you the details. Simply write to us at 501 Boylston Street, Boston, Massachusetts 02117.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY: ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES.

The tempo di minuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George Grove, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is

From A Friend

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. CIrcle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . . Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



"LE VIN," CONCERT ARIA

By ALBAN BERG

Born in Vienna, February 9, 1885*; died there, December 24, 1935

Three poems from Charles Baudelaire's cycle, *"Le Vin,"* were set by Alban Berg as a connected concert aria, but the composer used the German translation of the text by Stefan George, under the title *"Der Wein."* The score was completed in the summer of 1929, and published in 1930. It was performed on June 4 of that year at Königsberg, when Hermann Scherchen conducted and Ruzena Herlinger, to whom the score is dedicated, first sang the solo part. There was a performance by the League of Composers in New York in January, 1936.

The concert aria in its German text was introduced to the Boston Symphony Orchestra concerts when Leonard Bernstein conducted as guest on February 29 and March 1, 1952. The soloist was Patricia Neway.

The following orchestra is called for: 2 flutes, 2 piccolos, 2 oboes and English horn, alto saxophone, 3 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 2 trumpets, 2 trombones and tuba, piano, harp, glockenspiel, timpani, bass drum, small drum, cymbals, tambourine, triangle, tam-tam, large gong, and strings.

THE three poems of Baudelaire which Alban Berg set to music were chosen from five, which also included *Le Vin de l'Assassin* and *Le Vin des Chiffonniers* (published in 1857). The three poems become a musically conceived unit performed without break. The first is *L'Âme du Vin,* in which the soul of wine dormant in the bottle is released as the cork is drawn. In the second, *Le Vin des Amants,* wine becomes the

* Next Tuesday Alban Berg would therefore have celebrated his eightieth birthday.



JOHN MASON BROWN
ANNUAL LECTURE "SEEING THINGS"
sponsored by
The Women's Educational and Industrial Union
Tuesday, February 9 • 11:00 a.m. • John Hancock Hall
Tickets $3.75 including tax, on sale only at
264 Boylston Street KEnmore 6-5651

NE•C

The New England Conservatory
a college of music
Bachelor of Music Degree
in Applied Music · Music Education · Composition
Undergraduate Diploma Artist's Diploma
Master of Music Degree
Catalogue: 290 Huntington Avenue, Boston 02115

intoxicant of love. In the third, *Le Vin du Solitaire,* it becomes the inspiration of the poet alone with his dreams.

A part of *"Le Vin"* is attributed to the poet's early years, the mid-forties when he was in revolt against the idealizing Romanticism exemplified in Hugo or Dumas. His inclusive title *Fleurs du Mal* is directly attributable to this period. It could be translated as the free contemplation in poetic terms of subjects avoided by those who were too concerned with moral rectitude. Some of his poems were censored as irreverent or erotic, but were eventually published. Wine was the least evil of the "Flowers of Evil" treated in verse by Baudelaire.

L'Âme du Vin

The soul of wine sang in its cask: "My soul, imprisoned, yearns for man in a song of light and brotherhood! Well I know the toil that went into my growing and pressing, and I am grateful. For I rejoice in the throat of the work-spent man and I prefer his warm breast to my cold cellar. You will praise me and be happy. I shall kindle the



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



Café Budapest

268A Brookline Ave.

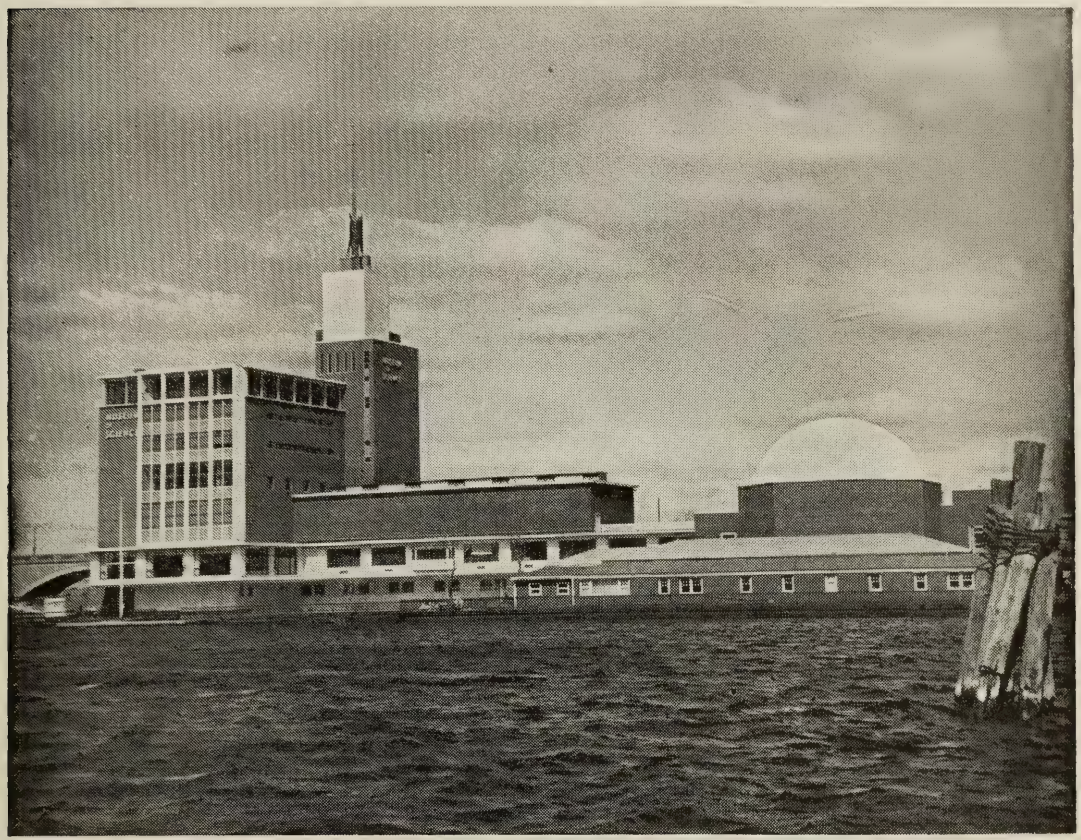
Near Beth Israel Hospital - 2 min. from
Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

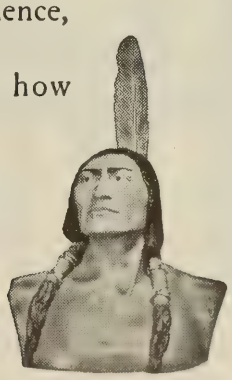


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

eyes of your wife, give strength to your son and make his muscles supple. I fall like a precious seed divinely sown, only to spring, a rare flower, in the poet's heart!

Un soir, l'âme du vin chantait dans les bouteilles:
"Homme, vers toi je pousse, ô cher déshérité,
Sous ma prison de verre et mes cires vermeilles,
Un chant plein de lumière et de fraternité!

Je sais combien il faut, sur la colline en flamme,
De peine, de sueur et de soleil cuisant
Pour engendrer ma vie et pour me donner l'âme;
Mais je ne serai point ingrat ni malfaisant,

Car j'éprouve une joie immense quand je tombe
Dans le gosier d'un homme usé par ses travaux,
Et sa chaude poitrine est une douce tombe
Où je me plais bien mieux que dans mes froids caveaux.

Entends-tu retentir les refrains des dimanches
Et l'espoir qui gazouille en mon sein palpitant?
Les coudes sur la table et retroussant tes manches,
Tu me glorifieras et tu seras content;

J'allumerai les yeux de ta femme ravie;
A ton fils je rendrai sa force et ses couleurs
Et serai pour ce frêle athlète de la vie
L'huile qui raffermit les muscles des lutteurs.

En toi je tomberai, végétale ambroisie,
Grain précieux jeté par l'éternel Semeur,
Pour que de notre amour naisse la poésie
Qui jaillira vers Dieu comme une rare fleur!"



WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient. COmmonwealth 6-1492



BOSTON SYMPHONY CHAMBER PLAYERS

ERICH LEINSDORF, *Music Director*

SUNDAY, FEBRUARY 7 • 8:30

Sanders Theatre, Cambridge

Copland Vitebsk (Study on a Jewish Theme) for Violin, Cello, and Piano

Fine Fantasia for String Trio

Mozart Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, K. 452

Brahms Quartet for Piano and Strings in C minor, Op. 60
CLAUDE FRANK, Piano

PROGRAM SUBJECT TO CHANGE

TICKETS NOW . . . SYMPHONY HALL BOX OFFICE
CO 6-1492

ALL SEATS RESERVED: $2.50, $3, $3.50, $4

Le Vin des Amants

The Wine of the Lovers: We are in a boundless space, untrammeled, and wine shall be our steed towards a fairy heaven! Two angels, tortured, we flee into the crystal blue of morning! Balancing on our wings, filled with one joy, together we shall hasten toward the paradise of my dreams!

Aujourd'hui l'espace est splendide!
Sans mors, sans éperons, sans bride,
Partons à cheval sur le vin
Pour un ciel féerique et divin!

Comme deux anges que torture
Une implacable calenture,
Dans le bleu cristal du matin
Suivons le mirage lointain!

Mollement balancés sur l'aile
Du tourbillon intelligent,
Dans un délire parallèle,

Ma soeur, côte à côte nageant,
Nous fuirons sans repos ni trêves
Vers le paradis de mes rêves!

Le Vin du Solitaire

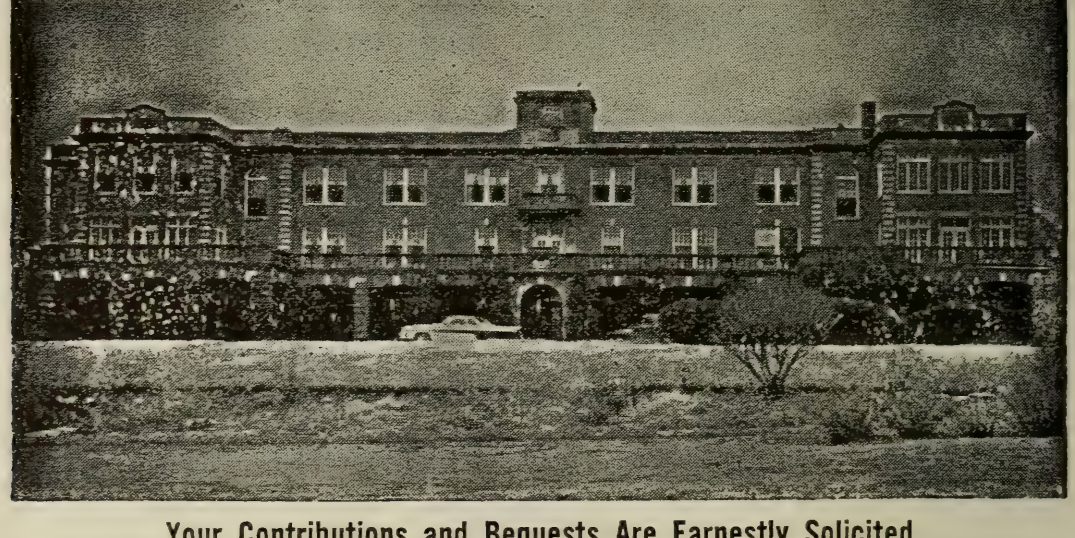
The Wine of Solitude: The glance of a light woman like moonbeams undulant on the ruffled surface of a lake; the last coins on a

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

gaming table; the bold kiss of frail Adeline; the caressing tones of music like a far off cry — all these cannot equal your healing and inspiring power. You give the poet hope, youthful life, and pride, the envy of beggary, making us triumphant and Godlike!

Le regard singulier d'une femme galante
Qui se glisse vers nous comme le rayon blanc
Que la lune onduleuse envoie au lac tremblant,
Quand elle y veut baigner sa beauté nonchalante;

Le dernier sac d'écus dans les doigts d'un joueur;
Un baiser libertin de la maigre Adeline;
Les sons d'une musique énervante et câline,
Semblable au cri lointain de l'humaine douleur,

Tout cela ne vaut pas, ô bouteille profonde,
Les baumes pénétrants que ta panse féconde
Garde au coeur altéré du poëte pieux;

Tu lui verses l'espoir, la jeunesse et la vie,
— Et l'orgueil, ce trésor de toute gueuserie,
Qui nous rend triomphants et semblables aux Dieux!

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH

WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

ALBAN BERG

Alban Berg grew up in a moderately prosperous family where music was cultivated. His brother Charley, three years older than himself, was a singer, and his sister Smaragda, two years younger, was a pianist. Until he was fifteen, Alban had no systematic musical instruction. This did not prevent him from composing. Willi Reich, whose book on this composer is the only complete treatment of the subject,* states that manuscripts found after his death included some "seventy songs and duets" written at this time, and inspired by the ability of his brother and sister to perform the songs and Maragda and himself to play piano duets. "The texts of these works show catholic literary taste, which Berg preserved throughout his life; their musical style shows sensitive lyrical feeling and something of the overcharged emotional atmosphere characteristic of the turn of the century. Later Berg refused

* There is a translation into English (Thames and Hudson, London). Reich's contribution to the new Grove's Dictionary is also recommended.

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

WHEN CADILLAC OWNERS SAY GREAT...THAT MEANS GREAT!

A Cadillac owner is not the easiest of men to please. For he has come to expect all the good things that Cadillac alone can bring to his motoring life. It is significant, then, that long-time owners are so outspoken in their enthusiasm for the 1965 Cadillac. Their reasons? Cadillac's new lower, longer styling, for one. More spacious, more convenient interiors, for another. Richer fabrics and appointments, for still another. And, of course, smoother, even quieter performance. Have you seen the great new Cadillac yet?

Standard of the World Cadillac

to consider these compositions as anything more than of biographical interest."

His tendency was always literary: he was an avid reader with a special fondness for Ibsen and Wilde and his ability to write was outstanding. Reich states that he was "a dreamy and sensitive boy"; he was also apparently an ailing and a neurotic one. He suffered from asthma at the age of fifteen; at eighteen he attempted suicide on account of a love affair. Music always deeply absorbed him. Mahler was his idol at the same time that Mahler was Schoenberg's idol. Yet Berg did not meet Schoenberg until 1904. When the two did meet, at the age of nineteen and thirty respectively, their admiration for Mahler was of course a strong sympathetic bond between them, but it was one of many bonds for Schoenberg's idealism, his ruthless skill in composition, his adventuring chromaticism, gave Berg a new impetus and a new seriousness. There is every evidence that Schoenberg was a thorough and exacting teacher and that Berg met the challenge as an eager and indefatigable pupil. Schoenberg was as yet on no more than the threshold of drastic innovation in the light of his later development. By then he had composed such programistic and tonal scores as *Verklärte Nacht, Pelleas und Melisande,* the Quartet in F-sharp minor with voice. The

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

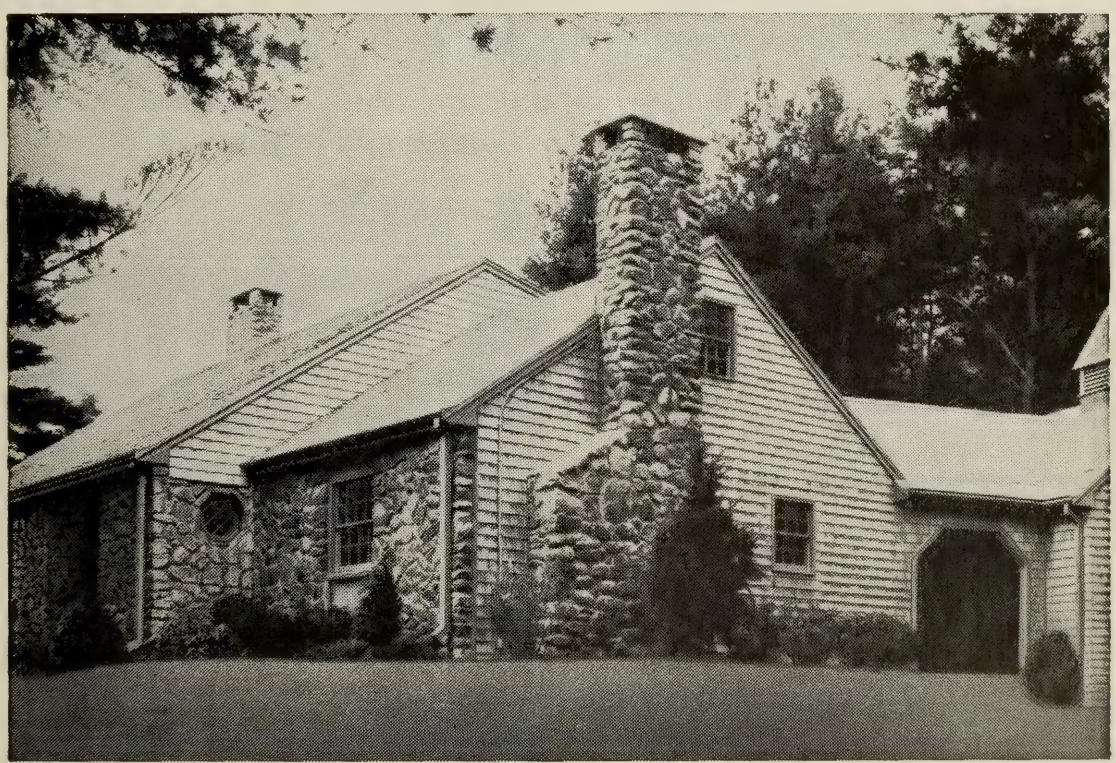
158 MASS. AVENUE **MALBENS** CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

outbursts of antagonism which greeted concerts of his music at this time very probably inspired the circle of young men then forming around Schoenberg with a strengthened determination and zeal. Berg was soon to have his own bitter experience of this kind of hostility. On March 31, 1913, in Vienna, a concert of music by Schoenberg and his circle broke up in a riot when Schoenberg attempted to conduct two of the Altenberg Songs, Berg's Opus 4.

Berg's course of study with Schoenberg lasted six years (1904–1910). In this time he composed four works which he was later willing to acknowledge, and with justification: the Pianoforte Sonata, Op. 1, the Four Songs, Op. 2, and the String Quartet of 1910, Op. 3. There were also the *Sieben frühe Lieder* on verses by seven poets, including, characteristically, Nikolaus Lenau, Theodor Storm, and Rainer Maria Rilke, which had no opus number and which he later orchestrated. These works, in the opinion of Reich, showed many "influences" of which the Romanticism of the foregoing century and the musical viewpoint of Schoenberg were most evident. But they also showed technique and constructive skill. The Songs, Op. 2, and the First String Quartet in particular, foretold such personal characteristics of his later music as "a tendency to build up dramatic climaxes and contrasts."

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

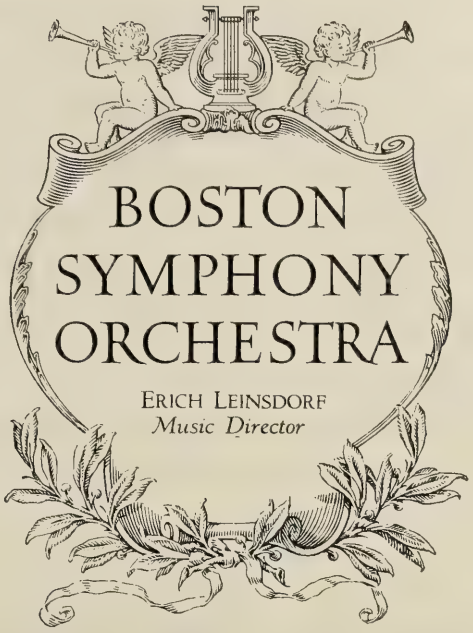
WHERE TO BUY

Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
achieve an exceptionally musical, non-strident quality. Panels are sand-filled for excellent bass response.



Available in Boston area at:
LECHMERE SALES CO.
88 First Street, Cambridge, Mass.
RADIO SHACK CORPORATION
730 Commonwealth Avenue
LAFAYETTE RADIO
584 Commonwealth Avenue

British Industries Corp. Port Washington, N.Y.



A STUDENT WRITES . . .

As a student, my resources are severely limited. This will probably be, however, my last year in the Boston area, the last in which I will be able to enjoy the Orchestra.

This small contribution can in no way reflect the immense pleasure we derived from attendance, both with and without subscriptions, through the years.

The Friends of the Boston Symphony Orchestra hope and trust that this young student will have the opportunity to hear the Orchestra often in the future wherever he might be. Small and large contributions to the Friends are gratefully received at the Friends Office, Symphony Hall.

By 1910, the apprenticeship had ended. Berg emerged as an independent artist technically equipped and ready to pursue his individual inclinations in accordance with his personal character, as his music shows. These works until 1914, when the war broke out, were not numerous, for Berg was never a prolific composer: they were the Five Orchestral Songs to picture-postcard texts by Peter Altenberg, Op. 4; the Four Pieces for Clarinet and Piano, Op. 5, and the Three Orchestral Pieces, Op. 6. Then and later Berg maintained a close relationship with Schoenberg, with an acquisitive ear for the transformations going on in that phenomenal musical brain. Schoenberg had not yet formulated his tone rows, whither the inescapable orientation of his æsthetic was soon to lead him and which Berg was later to use in his own way. But Berg was already following a very different æsthetic of his own. While Schoenberg was leaving behind, and without regret, his taste for music of strongly descriptive intent, Berg adhered to the particular kind of Romanticism of the early nineteen hundreds, inescapable in Central Europe, which dealt in moods often drenched with melancholy and sometimes embracing the macabre. The last of the *Three Orchestral Pieces* was in theme and style a sketch for *Wozzeck,* the poignantly tragic and sharply graphic opera which was to engage him during the war years, years in which military service claimed him as well.

Wozzeck shows twelve-tonal tendencies employed with masterly and theatrically powerful effect while in reality preserving key relationships

Available on request

41st
ANNUAL
REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964

A Diversified Investment Company

State Street
Investment
Corporation

Organized in Boston in 1924

140 FEDERAL STREET, BOSTON 10, MASS.



and the old structural forms — sonata, fugue, rondo, etc. The vividly striking libretto which the composer wrought into unity and coherence from loose sketches of Georg Büchner undoubtedly helped him toward a corresponding dramatic coherence in its musical carrying out. Berg was then virtually unknown except in his own small circle. The score of *Wozzeck,* after being rejected with alarm by the European opera producers, compelled attention through three concert excerpts conducted by Hermann Scherchen in Frankfort, June 11, 1924, and in the following season Erich Kleiber started the opera itself on its triumphant course, conducting it at the Berlin State Opera on Christmas Day, 1925. In the next dozen seasons there were 166 performances in twenty-nine cities by the proud count of Berg's adherents.

At this time Berg was composing his Lyric Suite for String Quartet (his first systematically twelve-tonal work) and his *Kammerkonzert* for piano, violin and thirteen wind instruments. He dedicated the latter piece to Schoenberg, with a letter indicating that no other than Schoenberg was leading him back into the chamber medium. But the stage, and a text which looked back to the lurid pre-war horizon of gruesome realism, drew him again. The opera *Lulu,* compiled by Berg from two plays of Wedekind, occupied him from 1928, together with the concert aria *Der Wein,* which was a sort of preliminary study for *Lulu.* Both were carried out in a now fully-adopted twelve-tone idiom. A twelve-

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

A firm hand in the future...
Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.
UNITED STATES TRUST COMPANY
Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation
FULL SERVICE BANK

tone series is a motive of the title character in *Lulu* and from it the other motives are derived. Berg had completed *Lulu* except for the orchestration of part of the Third Act when he died in December, 1935. He died of blood poisoning after a "short but terrible suffering." In his last year he had composed his violin concerto. It too is filled with its own elegiac mood, a personal poignancy, and dedicated "To the Memory of an Angel," who was Manon Gropius, Alma Mahler's eighteen-year-old daughter, who had just died.

Berg's character as a friend, as an artist, and as a writer has been aptly described by Willi Reich in his Grove's Dictionary article:

"Apart from his exceptional artistic gifts, Berg exercised a strong influence as a man. Kindness and a certain nobility, together with a sense of humour, were the chief traits of his character. His wife, Helene Nahowski, whom he married in 1911, was a great support to him, and their marriage was extremely happy. Except for short visits abroad and









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

holidays, Berg spent his whole life in Vienna, where he lived quietly by giving lessons and by the proceeds of his works. His pupils found him not only a magnificent teacher, but also a devoted friend, who took the keenest interest in their personal as well as their artistic welfare. Well disposed towards his musical colleagues, he was always ready to take part in musical enterprises. He enjoyed appreciation, but never became conceited; and his international successes were perhaps the more valuable to him because he obtained no recognition in his own country, which never bestowed an official honour on him."

It was not only in his conversation and his letters that Berg's brilliant intellect found expression: a large number of essays of varying length show evidence of his wit and literary talent. The vast majority of his writings were devoted to the defence and explanation of the works of his teacher, Arnold Schoenberg. The essay entitled 'Why is Schoenberg's Music so Difficult to Understand?' (1924) gives a good idea of the analytical acumen which was also a characteristic of his teaching and helped him to discover and point out the most mysterious relationships and connections within individual compositions. His essay attacking Hans Pfitzner, which took the form of a brilliant analysis of Schumann's *Träumerei,* is typical of his methods as a teacher. His concert guide to Schoenberg's *Gurrelieder* contains models of harmonic analy-

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, February 12, 1965 • Music of France
Jean Savelli, Consul General
Harry Ellis Dickson, Speaker
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

sis. The rest of his literary output consists of commentaries on his own works, especially *Wozzeck,* and appreciation of friends. The speech made in his memory by his publisher, Emil Hertzka, the director of the Universal Edition, gives a good picture of Berg's personality.

"Alban Berg's significance as an artist lies — apart from his own creative genius — in his amazing gift for combining in his work all the elements of earlier and modern music, his ability to weld them into a convincing unity. For all their novelty, the connection between his works and the great Viennese tradition is always preserved. He resented particularly the accusation that his music was 'ruleless, chaotic, and atonal.' With his unusually developed sense of form and his feeling for law and order in music, he regarded such imputations as overwhelming proofs of misunderstanding."

J. N. B.

New England's Most Complete Music Store

BUY AT THIS SIGN

BOSTON MUSIC CO. 116 122

BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere

426-5100

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS"

By ZOLTÁN KODÁLY

Born in Kecskemét, Hungary, December 16, 1882

The first performance of this Suite was by the Philharmonic Orchestra of New York, Willem Mengelberg, conductor, on December 15, 1927. The "ballad" opera from which the Suite is taken was set to a text by B. Paulini and Z. Harsányi, based on a poem by J. Garay. It was first produced at Budapest on October 16, 1926. The Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on October 12, 1928, and repeated by Erich Leinsdorf, February 8–9, 1963.

The required orchestra includes an Hungarian cimbalom* and the following other instruments: 3 flutes, 2 clarinets and E-flat clarinet, alto saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones and tuba, timpani, celesta, pianoforte and strings.

THE Suite opens with a great orchestral sneeze; for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

* The Cimbalom (variously spelled) consists of a small box over which are stretched wire strings struck with wooden hammers. The instrument is still popular in gypsy bands of eastern Europe. It derives from the ancient dulcimer, a similar instrument which fell into disuse when the plucked mechanism of the harpsichord came into vogue. The keyboard of the harpsichord introduced a new facility in rapid notes, which, however, a skilled cimbalist (or zimbalist) can rival in dexterity. The dulcimer (so-called) was seen in the eighteenth century in London streets where it was used in connection with puppet shows.

The soloist for these performances will be Toni Koves-Steiner.

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

"Háry and his sweetheart are amazed at the musical clock in the palace at Vienna – a clock with puppets appearing and disappearing.

"The two think of their father-land and long to be home. The love song is of Hungarian origin.

"In the battle, Napoleon is defeated by the peasant hero."

The following description of the opera was written by H. A. Phillips (*New York Times,* December 25, 1927):

Háry János is a national figure in Hungarian folklore. He holds a place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystallized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a

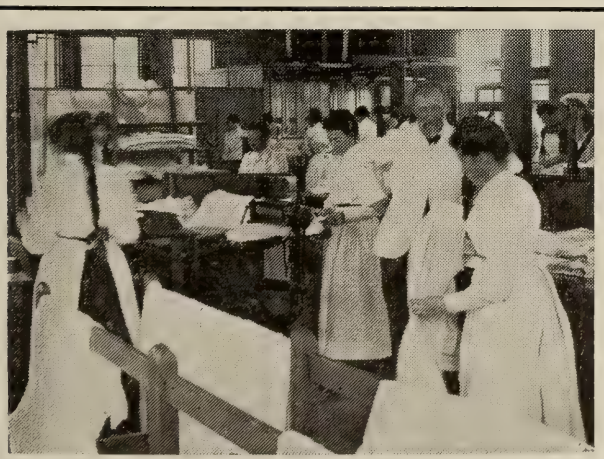
SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

mountainous one. His manner of executing it is an exhibition of consummate craftsmanship, humor, and humanity. Nor is it all humor. The pervading throb of the cimbalom is as the heart-beat of the Magyar tribes moving through a thousand years from the dim East to the plains of Hungary. The music, under a mask of gayety, is sometimes of a poignant sadness, and the gypsy style of many measures gives the last touch of picturesqueness to the score. Then there is the stage and costuming, fantastic, gorgeous, merry with an extravagance and color that may be likened in some measure to the stage of "Chauve-Souris."

At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen — to rate him, in other words, only a tall liar. But to regard him as such would be to desert him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn where Háry János, now an old man, is telling the villagers one of his marvelous tales — the time of when he was a Hussar in an Austro-Hungarian regiment. There are musical and terpsichorean accompaniments in the spirit of the narrative. The spectacle gradually fades out like a motion-picture scene.

Henceforth we are to be blessed with the florid vision of Háry in watching the unfolding of the play. Everything happens in the boast-

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

ERNEST F. DIETZ, *President* Established 1908
George Dietz Company
INCORPORATED
339 NEWBURY STREET
BOSTON
Painting Contractors and Decorators
Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

ing tempo and with the absurd exaggeration of the narrator. The original onlookers and listeners disappear from view and we take their places. And, one and all, we are transported to the scenes of the exploits.

It is the time of Marie Louise, daughter of Emperor Francis of Austria and wife of Napoleon. The Empress is on her way from Paris to Vienna, via Russia. The scene is the Russo-Austrian frontier, and the key to all the pictures is given by this one. The stage is equally divided into two parts. The Russian half is buried in snow and crusted with ice. On one side of the frontier barrier stands a huge Russian guard wrapped in furs. On the Austrian side stands Háry János quite uncomfortable with the heat. Flowers strew his path. His sweetheart, Orzse, comes to him and he vows his undying love.

The Empress and her suite appear. From the moment she lays her eyes on him, Marie Louise is smitten with love for Háry. He is indifferent to her advances. She wishes to take him to the Court in Vienna. He will give his consent upon one condition — that Orzse accompany him. The peasant and the Queen show their hostility to each other. Háry has roused a dangerous enmity in the person of the Chancellor, whom Napoleon has sent with the Empress as a watchdog.

Háry becomes a popular favorite in the Imperial Palace. This is too much for the Chancellor. In order to separate Marie Louise from her flame he so intrigues that Napoleon is forced to declare war on Austria and thus eliminate the swaggering hero.

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

FUNERAL SERVICE

J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

Follows the scene on the battlefield. They fight beneath the thirty-two towers of Old Milan. Háry with his valiant Hussars accomplishes wonders. He decapitates rows of the enemy with a swing of his sword. Companies quail before him and surrender to their conqueror, who is single-handed. Napoleon snivels and begs for mercy. Háry treats him shamefully. Marie Louise expresses her bitter disappointment in Napoleon. All that has happened has made her fall deeper and deeper in love with the brave Háry. She insists that she shall become his wife. But now he is in a position of power and refuses her offer.

The scene changes again — the triumphal return of Háry to Vienna. A great banquet is laid for him. But his proposed mother-in-law, Marie Theresa, is in a very bad humor. It is wash day — no time for banquets. The company sit down at a golden table on which is laid golden plate. As a preliminary, the progeny of Napoleon are bidden in to pay their respects to the conqueror. Instead of the familiar L'Aiglon there are a dozen or more L'Aiglons, all sizes and shapes, and all dressed alike in velvet suits with broad Brussels lace collars and cuffs. It is when these delightful monstrosities strut in that Kodály's March is played.

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall

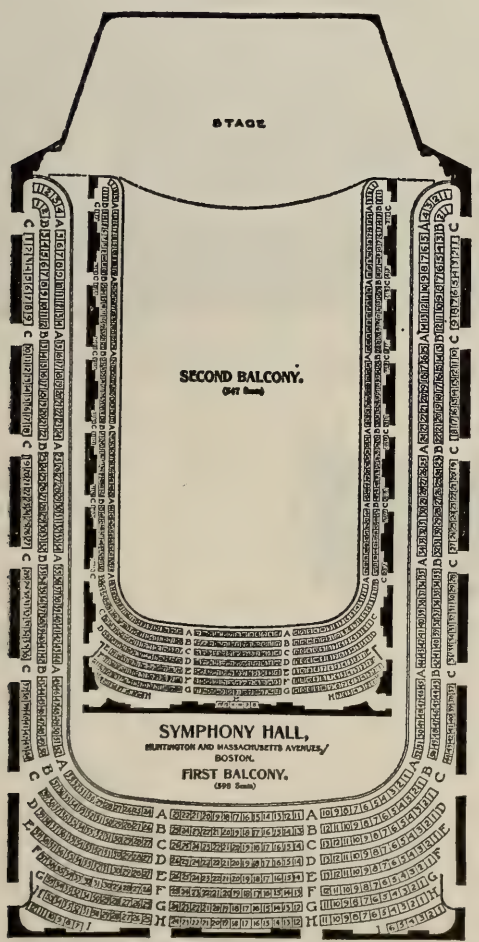


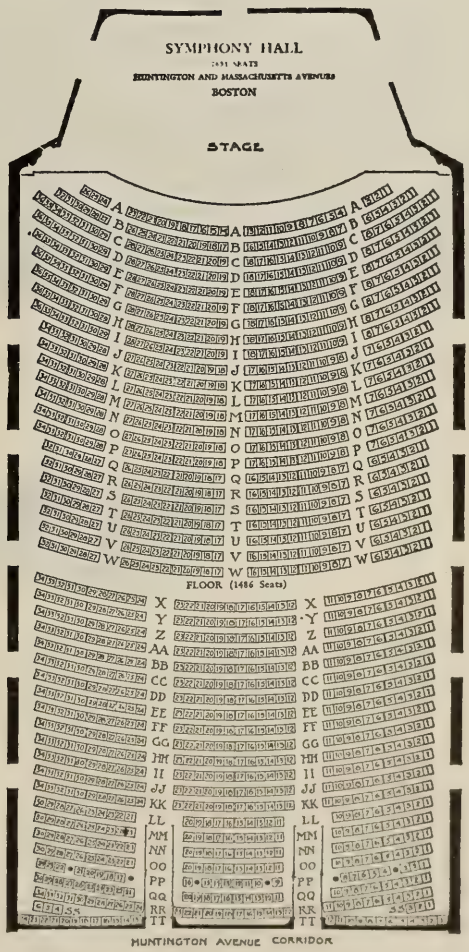
PASTENE WINES

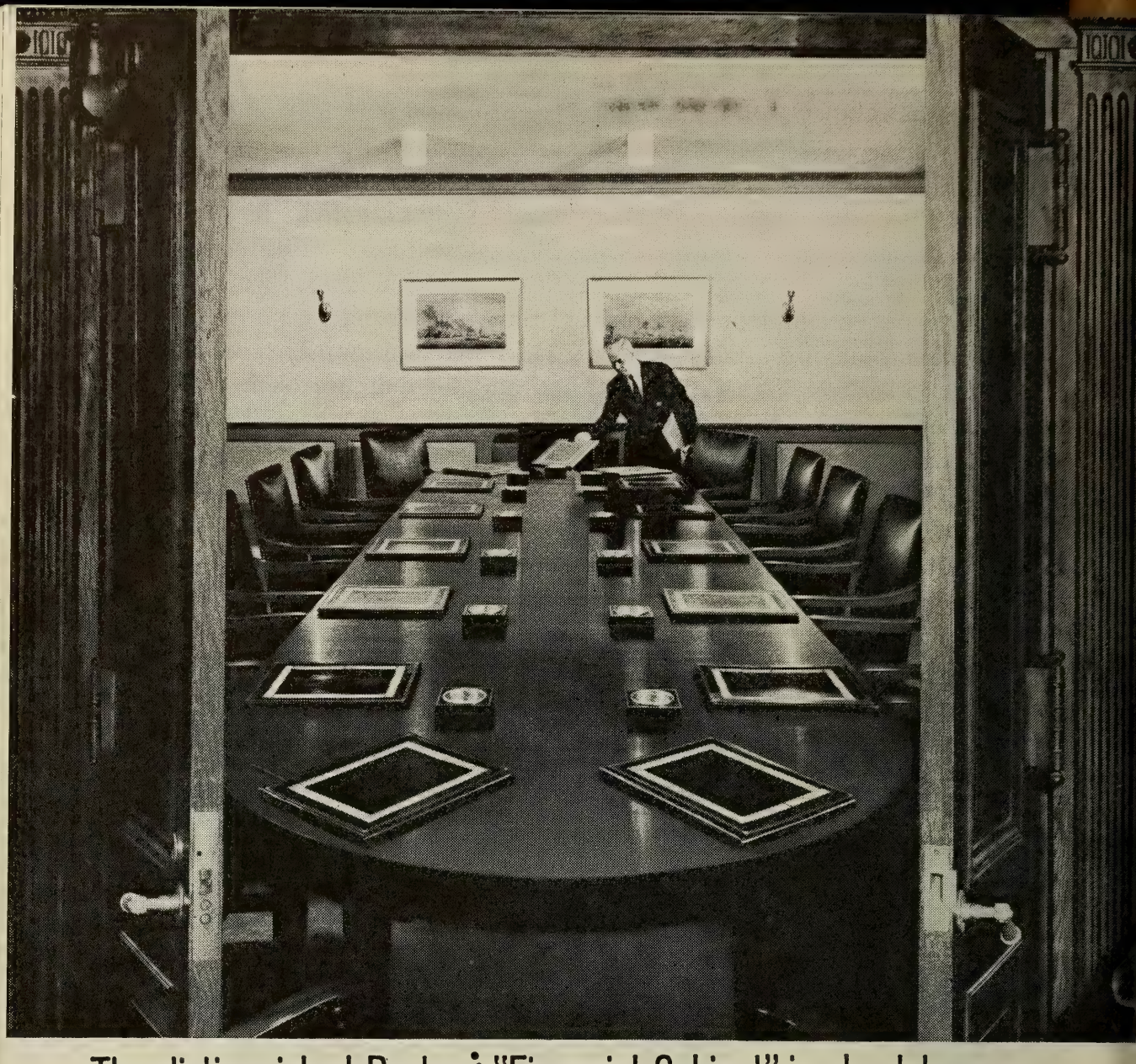
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

But Háry, with all these splendors, is not contented. He longs only for his simple Orzse, who suddenly breaks through the servitors and throws herself at the conqueror's feet. There is an instant of uncertainty. Then the magnificent Háry stands fully revealed. Rejecting royalty, he stands forth and tells assembled guests to do with him what they will. There is a dangerous moment when Marie Louise would do her worst, but one look at the admiring throngs and she dare not. The Chancellor looms up at this moment, Háry magnanimously gives him Marie Louise, who is now in hysterics, and he marches back to his village with Orzse. His steps and his music become distant. The stage darkens and changes, and we are once again in the village inn. The villagers are playing their folk music. The listeners are enthralled. They can't believe what has happened. An old lady comes in to take Háry home. It is Orzse. The curtain falls.







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P.M.

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 12, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 13, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

BERLIOZ . . . . . Overture to "Benvenuto Cellini," *Op.* 23

DEBUSSY . . . . . Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (The Morning of a Festal Day)

INTERMISSION

ROUSSEL . . . . . Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

RAVEL . . . . . *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.



Recordings by the BOSTON SYMPHONY ORCHESTRA *under the direction of* ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL / DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
FAURÉ	Elegy for Cello and Orchestra Soloist: SAMUEL MAYES	LM-2703
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
RIMSKY-KORSAKOV	Suite from Le Coq d'Or	LM-2725
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
STRAVINSKY	Suite from The Firebird	LM-2725
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

Eighteenth Program

FRIDAY AFTERNOON, February 19, *at* 2:00 *o'clock*

SATURDAY EVENING, February 20, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

Mozart . . . . . Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

Mendelssohn . . Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

INTERMISSION

Honegger . . . . . Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

Ravel . . . . . Rapsodie Espagnole

I. Prélude à la nuit
II. Malagueña
III. Habanera
IV. Feria

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

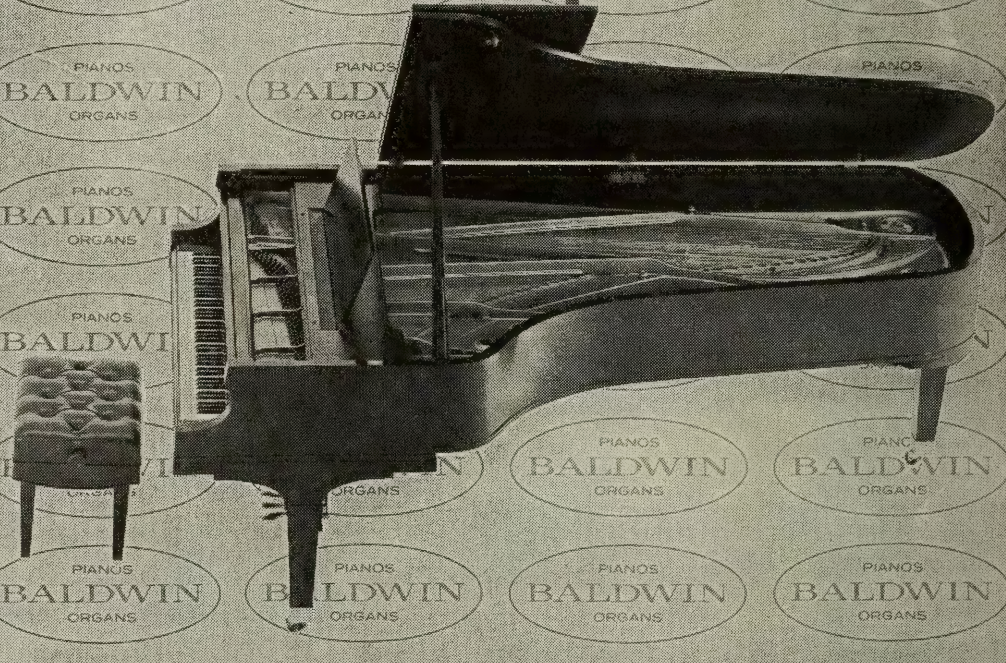
Rosario Mazzeo, *Personnel Manager*

BOSTON
SYMPHONY
ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano
for solo and orchestral work and
particularly for chamber music.
Its wide range of tonal color
and its easy action
fulfill all possible wishes."

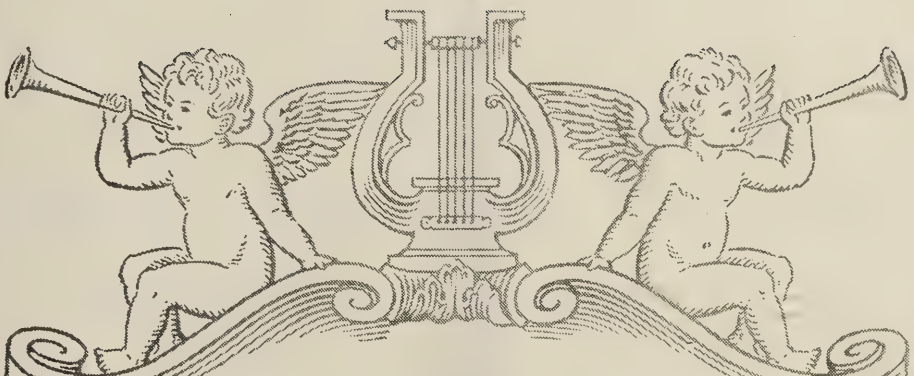
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

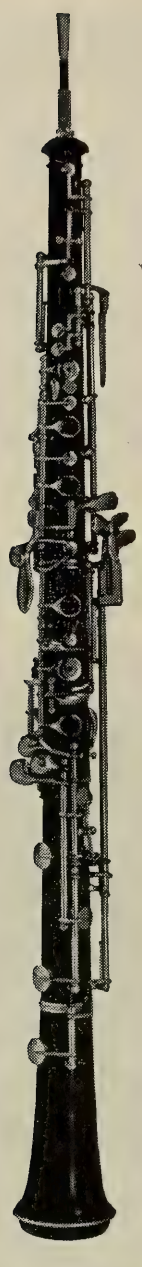


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 17 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



Charles Munch

Even in the argumentative world of music criticism, few quarrel with the splendor of the performances of Berlioz which were heard from the Boston Symphony under Munch. One example is their recording of five Berlioz Overtures. Munch's interpretation of Ravel's *Daphnis and Chloe,* in the complete form to which he restored it, is also one of the treasures of the RCA Victor Red Seal catalogue. These albums deserve the close attention of anyone interested in the French repertoire.





RCA Victor

THE MOST TRUSTED NAME IN SOUND

CONTENTS

Program (for this week) . . . 1033
Program (February 19–20) . . 1083
Program (March 5–6) . . . 1085

NOTES

Berlioz (Overture to "Benvenuto Cellini") . . 1035
Debussy (Ibéria, "Images No. 2") 1042

ENTR'ACTES

The Impressionists and Debussy *(J. N. B.)* . . . 1048
A Tale of Young Love . . . 1071

NOTES

Roussel (Symphony No. 4) . . 1056
Ravel (Daphnis et Chloé) . . 1062

EXHIBITION

Contemporary paintings from the Boris Mirski Gallery are on view in the Gallery this week.

CHARLES MUNCH is making his third visit to Boston as guest conductor since completing his thirteen seasons as the Music Director of this Orchestra in the summer of 1962. His present visit will consist of seven concerts in Boston, one at Northampton (under the auspices of Smith College), and three in greater New York.

Last spring and summer he conducted in Israel, and in Paris where he introduced Milhaud's *Pacem in Terris*. He toured Scandinavia with the French National Radio Orchestra, and visited as guest conductor in various festivals: in Granada, Vancouver, Athens, Scheveningen, Edinburgh, and Santander and San Sebastian (Spain); also at Montreux (Switzerland). In October he made a tour of Italy, in November conducted Berlioz' *Requiem* in Berlin, and in January he conducted in London and Rotterdam. He conducted the Orchestra in Philadelphia this month.

Makanna, Inc.
The Trousseau House of Boston



Taking a Trip?

You will love our printed acetate robe—that packs and washes beautifully. Pink or Yellow. Small, Medium, Large. **$25.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



Spring swagger . . . the black and white cape suit

Dashing houndstooth in wool-nylon, a swish of cape to belt or let swing free, smart slim skirt, white crepe blouse. Also in navy and white. 10-16. $50

Suits — Fifth Floor
BOSTON

BRITTEN AND THE MACHINE

"Anyone, anywhere, at any time, can listen to the B minor Mass upon one condition—that they possess a machine." In these words, from his modest speech "On Receiving the First Aspen Award," Benjamin Britten has vented the misgivings that he shares with many serious musicians about the loudspeaker. He even calls it "the principal enemy of music."

Its menace lies in the reduction of great music to the status of tap-water; and now that the tap begins to flow at eight o'clock every morning in the B.B.C.'s new Music Programme, the danger to the intemperate consumer has increased. What can be the sensations of an adolescent today at his first St. Matthew Passion or Ninth Symphony? Those who grew up in the pre-radio and pre-serious-gramophone age find it hard to put themselves in his place. Such an event was, in their youth, an excitement to be savoured for months in advance, a mountain on the horizon, a pilgrimage.

But we must not exaggerate: more good than bad probably comes of universal diffusion and availability. Britten exaggerates, for instance, when he says that listening to a loudspeaker "is not part of true musical *experience*." Why not? It all depends, surely, on the quality of our attention and the completeness of our surrender. Domestic surroundings may at times hinder ideal receptivity; on the other hand there are plenty of distractions at the average public performance (coughs, fidgeting, inattentive neighbours, scribbling critics) from which we are mercifully free at home.

When Britten goes on to say that music demands "some preparation, some effort, a journey to a special place, saving up for a ticket, some homework," etc., several of his implied objections, as the careful reader will have noted, apply more truly to radio than to the gramophone. Saving up for a record is quite as meritorious as saving up for a ticket, and there are plenty of young enthusi-

asts who will devote a good deal of effort and homework to their gramophone listening, and are even ready to undertake long journeys to "a special place," when that place is the house of a friend who possesses some desired work in recorded form. We must not underrate the seriousness and thoroughness of the gramophone addict.

Fortunately for Britten's admirers all over the world, his practice does not square with his apprehensive theory. No large-scale modern work in recent years can have been so often broadcast as his "War Requiem"; and his frequent presence in the recording studio is reflected in the long and rapidly growing list of his major and minor works on record. Soon, like Stravinsky, he will have bequeathed to posterity a virtually complete and authoritative collection of his recorded compositions.

—Desmond Shawe-Taylor
in the *London Sunday Times*,
December 27, 1964

PENSION FUND CONCERT

ARTUR RUBINSTEIN will be soloist at a concert for the benefit of the Orchestra's Pension Fund on April 4.

(See page 1084)

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

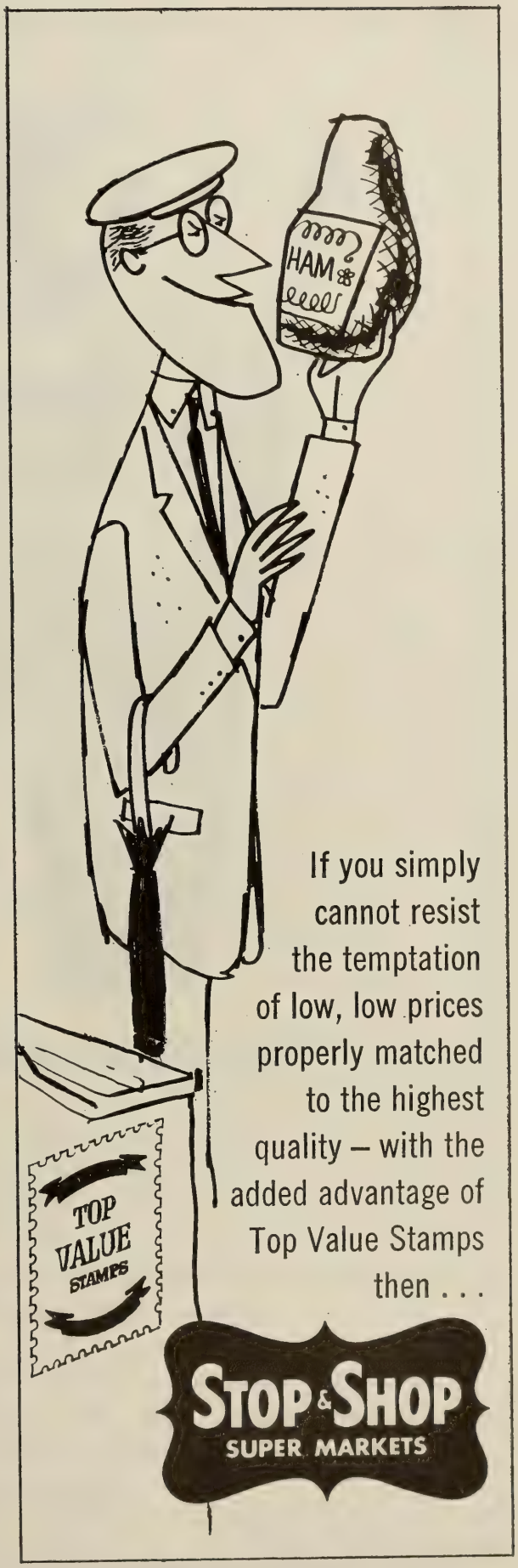


ILLUSTRATION BY ISADORE SELTZER



"You called for an orchestra?"

If it's music you have in mind, you'd do better hiring one short-winded tuba player. Our symphonic friend here can't play any of the instruments very well. Virtuosity takes years of devotion to one instrument. Same rule applies to investment management. That's why every one of our investment analysts concentrates in a selected area. Like chemicals. Or metals. Or electronics. And our analysts travel all over the country, visiting plants and offices to gather first-hand information. No wonder so many people confidently leave management of their investments to us. Why not stop in soon at Number One Federal Street and talk things over. Meanwhile, send for a free copy of "Managing Your Money."

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Seventeenth Program

FRIDAY AFTERNOON, February 12, *at* 2:00 *o'clock*

SATURDAY EVENING, February 13, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

Berlioz . . . . . Overture to "Benvenuto Cellini," *Op.* 23

Debussy . . . . . Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (The Morning of a Festal Day)

INTERMISSION

Roussel . . . . . Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

Ravel . . . . . *"Daphnis et Chloé," Ballet, Suite No. 2

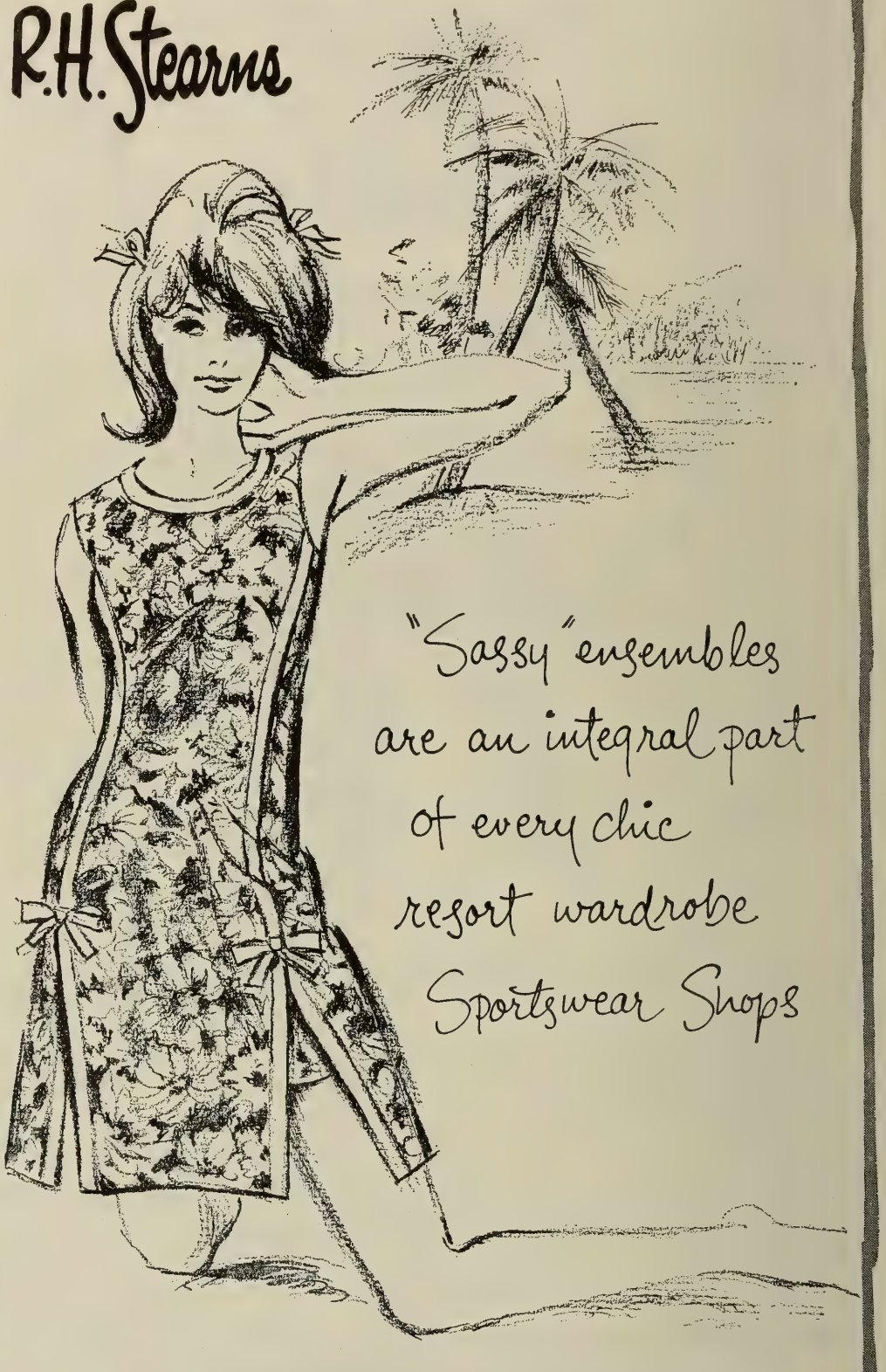
Lever du jour — Pantomime — Danse générale

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

R.H. Stearns



"Sassy" ensembles
are an integral part
of every chic
resort wardrobe
Sportswear Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

OVERTURE TO "BENVENUTO CELLINI," *Op.* 23

By HECTOR BERLIOZ

Born in La Côte Saint-André, December 11, 1803; died in Paris, March 8, 1869

The opera "Benvenuto Cellini" was first performed at the *Opéra* in Paris, September 10, 1838. The most recent performance of the Overture at the Friday and Saturday concerts of this Orchestra was on February 27–28, 1959.

The instrumentation of the Overture requires 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 4 trumpets, 2 cornets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle and strings.

THE opera *Benvenuto Cellini* was the fulfillment of a special ambition of Berlioz. To him a pronounced success at the *Opéra* in Paris was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the *Conservatoire,* while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. For this reason Berlioz had to go on earning his living as a feuilletonist, violently disliking the routine which kept him from his creative thoughts. Forced to arrange his own concerts if his music were to be heard, he would engage battalions of players, and as often as not find himself bankrupt when the affair was over. These were the reasons why such a venture as *Benvenuto Cellini* was of extreme importance to him.

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

Hurwitch Bros.

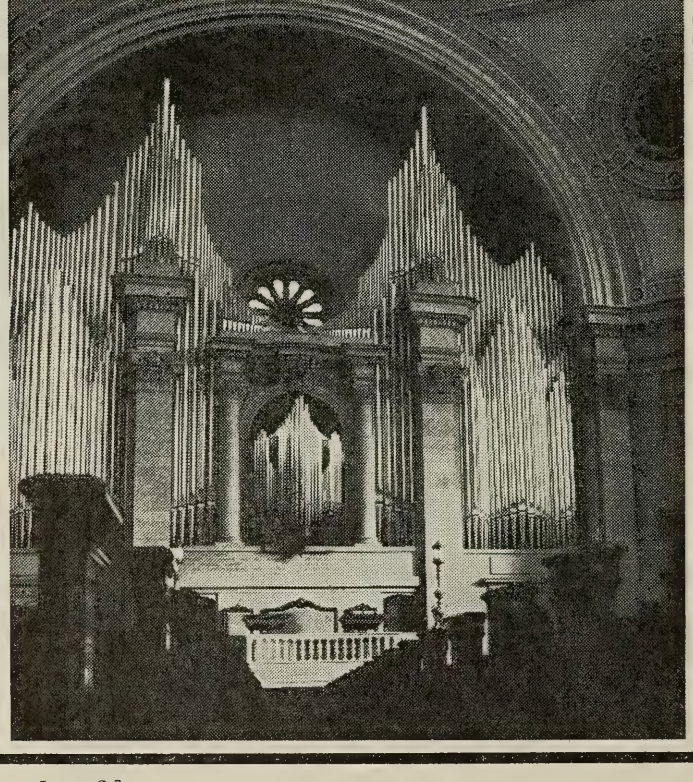
TWENTY NEWBURY STREET

The plans and the completion of the score occupied three years of his life.

"The strange career of Benvenuto Cellini," he wrote in his memoirs, "had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily."

Berlioz had hit upon a subject which was to be used by many for operatic purposes in succeeding years. But neither its first audiences nor the opinion of posterity has confirmed this effort of his librettists as successful. It concerns an imaginary love affair in the life of the Renaissance goldsmith. Cellini, while occupied with his statue of Perseus, falls in love with Teresa, the daughter of Balducci, treasurer to the Pope. Teresa having been promised to another by her father, Cellini plots to elope with her and attends the Roman Carnival in disguise as part of his scheme. He stabs an opponent and is accused of murder, but the completion of the wondrous statue results in his pardon.

Berlioz by his own account met with a persistent indifference from those in charge of the *Opéra,* which resulted in interminable rehearsals, a halting production, and the failure of the opera. "Duponchel was then Director of the *Opéra,*" writes Berlioz. "He looked upon me as a kind of lunatic whose music could be nothing but a tissue of extrava-



Christian Science

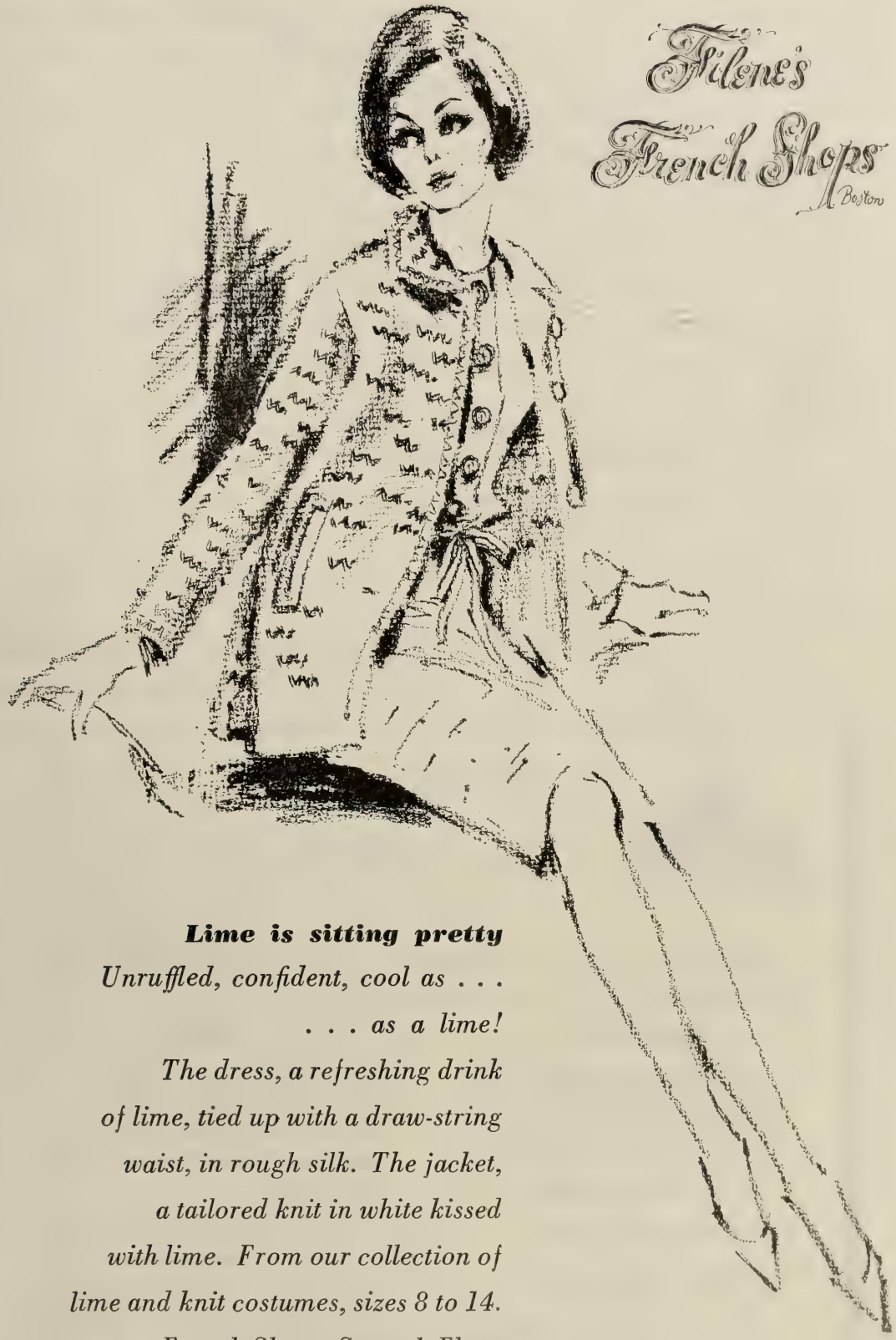
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



Filene's
French Shops
Boston

Lime is sitting pretty

Unruffled, confident, cool as . . .

. . . as a lime!

The dress, a refreshing drink of lime, tied up with a draw-string waist, in rough silk. The jacket, a tailored knit in white kissed with lime. From our collection of lime and knit costumes, sizes 8 to 14.

French Shops, Seventh Floor

Filene's Boston

$160

gances. . . . He went about everywhere saying that he was getting up this opera not for the sake of the music, which he knew must be absurd, but because of the book, which he thought charming." Apparently Duponchel tried to make up the expense of preparation by economy in the scenery, which was shabby and faded. Habeneck, the conductor at the *Opéra,* was, according to the composer, quite incapable of understanding the music and openly resentful of his none too tactful suggestions. Within the ranks of the orchestra, some were enthusiastic about the score, others hostile and obstructive.

"The Overture received exaggerated applause," according to Berlioz, describing its first performance, "and the rest was hissed with admirable energy and unanimity." Favorable reviews on the part of the critics failed to save the day. After three performances with an increasing number of empty seats at each, *Benvenuto* was shelved. In later years it was mounted in Weimar, London, and elsewhere. It was not until 1913 that a revival of the opera was brought about in Paris at the *Théâtre des Champs-Élysées.*

The following analysis was made by Felix Borowski, late editor of the program notes of the Chicago Orchestra:

"The overture opens with twenty-two measures of *Allegro deciso con impeto,* G major, 2/2 time. There is a pause, following which the



The Best Coffees and Teas from All Over the World

S. S. Pierce imports, blends, roasts and packs their own superb flavor coffees. Tea connoisseurs will find delight in the large selections of S. S. Pierce quality teas.

COFFEES

S. S. Pierce Mocha and Java — made exclusively from Arabian Mocha and Sumatra Java, the world's two most famous coffees.

S. S. Pierce Red Label — more than half of this extraordinary blend is rare, aged and mellowed old crop Colombian coffee.

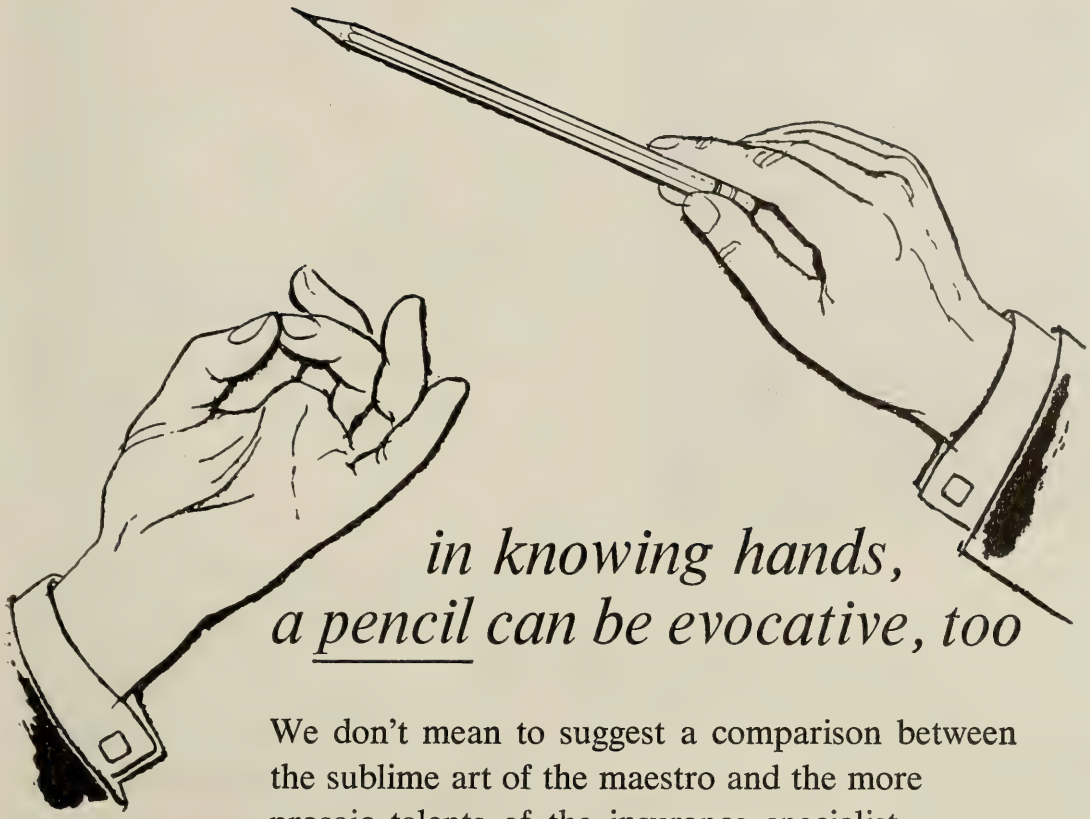
TEAS

Sahib India Orange Pekoe — the "master" tea, with an exquisite flowery bouquet and the flavor of young Assam tea leaves.

S. S. Pierce Formosa Oolong — a rich, full-bodied tea of clear, light color from Formosa, the world's best source of Oolong teas.

S. S. PIERCE

IMPORTERS and GROCERS



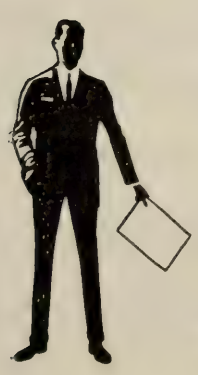
in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.

Why not get in touch with "The Man With The Plan" in your community, soon?



The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

[1039]

tempo changes to *Larghetto,* 3/4 time, in which appears a *pizzicato* passage in the basses, taken from the air *'A tous péchés pleine indulgence'* (third act). The wood wind almost immediately bring forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the wood wind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto.* The principal subject of this appears in the wood wind over a syncopated accompaniment in the strings. A transitional passage, *ff,* for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

"There now follows elaborate development of the preceding material. The theme which opened the overture returns, *ff,* and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A *crescendo* leads to a vigorous section, in which the brass vociferate, *ff,* the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme."

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

James Stagliano



BORIS AND MILTON — Boston

The French horn has no finer friend or exponent in America than the Principal Horn of the Boston Symphony, who celebrates his 20th year with the Orchestra during the 1965-66 Season.

Born in Italy, James Stagliano chose his forebears with care and skill: both father and uncle were horn-players of the foremost rank. His father, Albert, under whom he studied at the Detroit Institute, was first horn of the NBC Symphony under Toscanini — a rewarding, if exacting, post.

Joining the Detroit Symphony at 16, James proceeded to St. Louis; to the Chicago Symphony under Stock, the Los Angeles under Klemperer, and the Cleveland under Leinsdorf before joining the B.S.O. — permanently, as it turned out — in 1945.

Noted for his premiere of the Second Strauss Horn Concerto at Tanglewood in 1949 and for his impeccable recordings of the Mozart horn concerti, James Stagliano is also a mycologist, a collector of prints and cookbooks, and a golfer good enough to have collected several prizes in Stockbridge Golf Club tournaments.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The most recent performances at these concerts were on December 29–30, 1961.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President
John Hancock Mutual
Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald,
Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe
& Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
Treasurer, State Street
Investment Corporation

MALCOLM D. PERKINS
Herrick, Smith, Donald,
Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees,
Real Estate Investment
Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

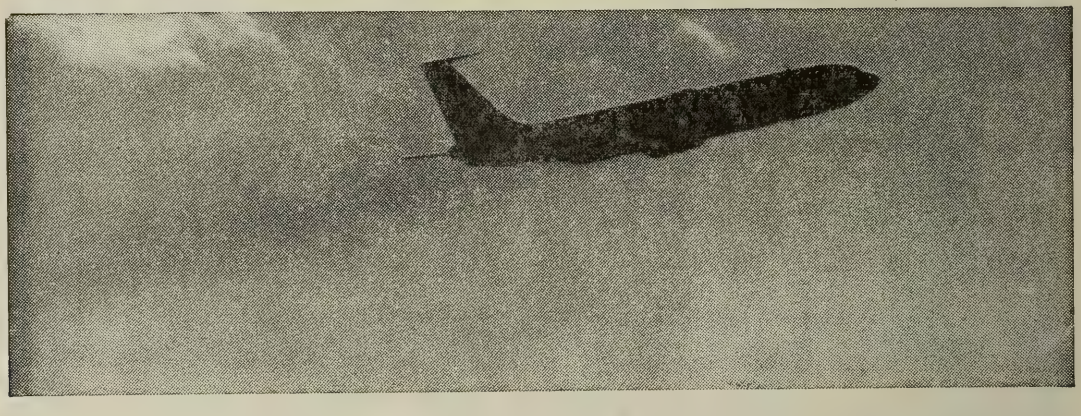
There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

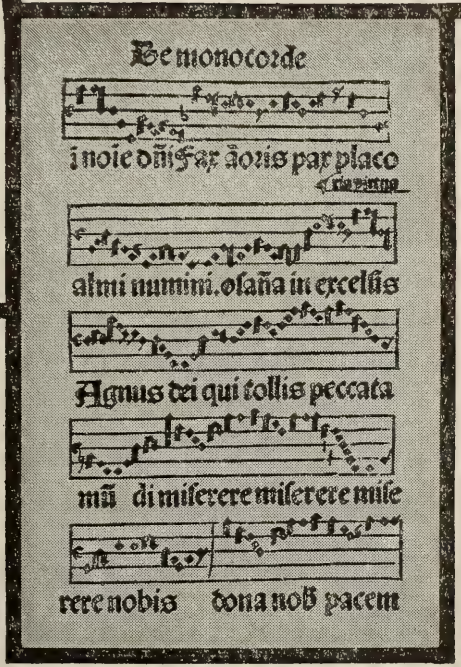
See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première
PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

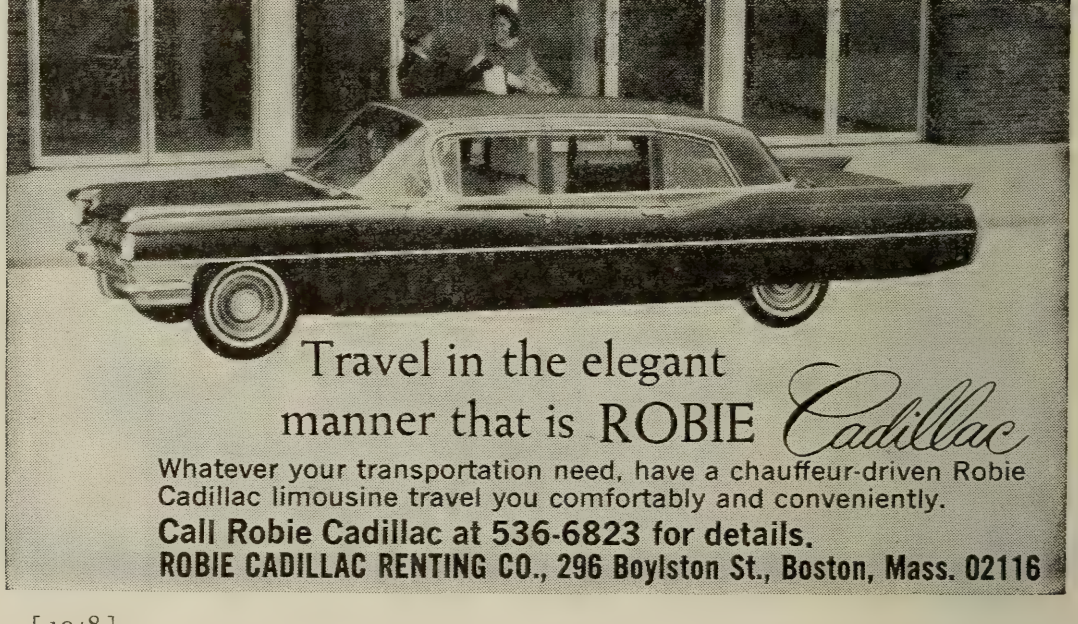
PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

THE IMPRESSIONISTS AND DEBUSSY

IMPRESSIONISM is a loose word, a fortuitous word, no proper definition of the tendency which, beginning in France, has permeated all painting. The best that can be said for applying it to Debussy is that he lived in the same Paris with Pissarro and Monet and their fellows, and that all artists in Paris at that approximate time were moved by a similar impulse to break away from the restrictions of traditional form and look for vitality in their present experience. Romantic sentiment no longer applied – its emotion had become a formula. The new realism carried Zola into the poor quarters of Paris, led Monet to portray everyday people having a picnic on the grass rather than the studied postures of heroic groups such as the faultless allegorical figures of Delacroix. This sweeping inundation of the arts by "here and now" subjects did not directly concern music at all. But the impulse was basically the same. While narrative and pictorial artists disengaged themselves from past subjects and past ways, Debussy disengaged himself just as eagerly from past musical forms and built his personal style with at least as much courage and inner assurance as the impressionists

Aeolian-Skinner Organ Company
Designers of the instruments for:
THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



who rejected all graphic outline and played freshly and freely with color.

As usually happens in history, the new movement first announced itself in literature, next in the graphic arts and last in music. Rousseau's "return to nature" was tardily reflected in painting. Landscapes remained indoors until the impressionists carried their easels to Argenteuil or Fontainebleau Forest and captured sunlight on canvas. The spectrum was brought into play, and dominated all. Debussy made his presence felt long after the impressionist movement had declared itself. The first *Salon des refusés* took place in 1863, when he was one year old. At the time of his maturity they had become a larger and more entrenched group. Debussy never closely associated with the impressionists, although as a collector of beautiful objects of art, Japanese art in particular, he might well have been expected to link his efforts with theirs. On the contrary, he repudiated the label. The poets he cultivated, as any composer with a keen eye for a text is sure to do.

Like the painters, he rejoiced in color (if instrumental timbres can properly be called color); he discarded the full-phrased melody, and such procedures as symphonic development, the usual chord successions, cadences — the various forms which had become imbedded in



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 % ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31% DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

custom. He altered the scale and from it built his own chromatic harmonies. Here is a parallel if instrumental color can be allied with pigment, musical structure with draughtsmanship. A definition of impressionism which draws painting and music together has been well stated by DeWitt H. Parker: "Art is expression, not of mere things or ideas, but of concrete experience, with its values, and for its own sake. It is experience held in a delightful, highly organized sensuous medium, and objectified there for communication and reflection."

If *Jardins sous la pluie* is placed beside one of Monet's lily pond landscapes, it is at once apparent that both works of art sprang from a similar place and time — France at the turn of the century. Both are sheer, luminous color, delightfully amorphous, untrammelled by any academic rules of form whatever, yet somehow beautifully ordered. They have no deeper purpose than this delight. Beneath the surface similarity the dissimilarities are more striking. The one pretends to be a landscape but is not one at all. The other betrays a lifelong general effort of painters to evade graphic visual representation. It has a landscape, one in this case actually built by the artist, but some of his colleagues were more independent — Cézanne, Braque, Matisse, really struggled to free themselves from literal depiction, to escape what has been called "the tyranny of representational tradition." The artist rejects what his eye sees that he may create forms intimately his own

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting

1925: Sinclair Lewis. New England Life was in its 91st year.



Were you born in 1925?

There were other important events that year (besides your arrival). Here's what was happening in the world of music...

Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

NEW ENGLAND LIFE

NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY ALL FORMS OF INDIVIDUAL AND GROUP LIFE INSURANCE, ANNUITIES AND PENSIONS, GROUP HEALTH COVERAGES

501 Boylston St., Boston, Mass. 02117

rather than make a mere quasi-photographic copy of what is before him. From this point of view, the development of painting in France has been a battle through many years, from Courbet to Picasso, a record of brave persistence in the face of stubborn conservative opposition. There was the effort to escape from subjection to the stylized groupings of Delacroix, the slick detail of Ingres, the sentimentality of Millet and the Barbizon school. The reaction against these rooted trends was sometimes too violent and produced distortion. It also liberated fresh energy, as the best of the painters were able to experiment with composition, with flat dimension, with multi-angle, with brush technique, with the choice and application of color quite freely according to their own inner prompting. The logical and ultimate result of all this has been a complete separation, an "abstraction" of the artist from any model at all — he is left alone in his bare studio with his palette and his canvas. In lieu of a subject he must invoke his "intuition," what ever that might be, wondering perhaps what will come forth. If this is the logical goal of a century of effort, it has also proved an often barren one so far as the pictorial arts are concerned.

The exploring painter has thus reached a point which at once calls to mind a similar case — the composer at his desk with nothing more

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

For information about space and rates in

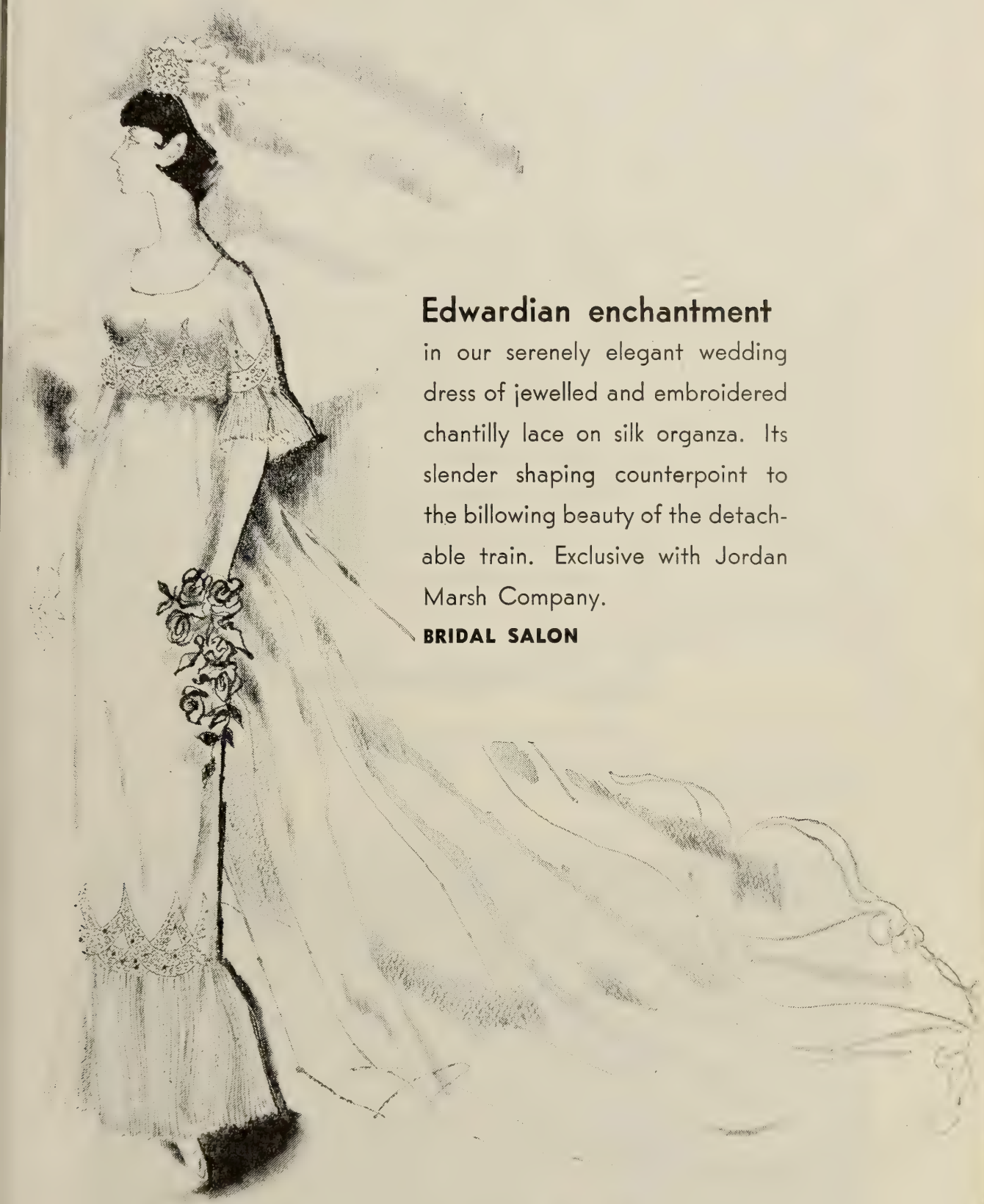
THE BOSTON SYMPHONY PROGRAM

Call

Advertising Department, Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

at his disposal than pen, ink and the ruled page. He has no scene to prompt him, no bowl of fruit. For a model, so far as he has any, he must look to note patterns which other composers have through the years built into custom, and the more he depends on these the less original, the less important is what goes down on the blank staves. Thus, a wholly abstract art, which is the end of the road so far as the painter is concerned, is for the composer the actual point of departure. One recalls Walter Pater: "All art constantly aspires toward the condition of music."

Debussy, turning his back on the past more completely than any other composer in history, was to a vastly greater degree thrown upon his personal, inner resources. Unlike the impressionist painters, who bolstered each other against hostile opinion and readily took hints from each other in the way of color juxtaposition, "comma" strokes, pointillism, impasto, etc., Debussy worked out his basic system and his instrumental palette quite by himself. He was the loneliest of artists as he pursued his single path. Friends he had, and eventually imitators, but no true pupils. He copied no one. He no more than cut his teeth on the then current idiom of Massenet. Wagner and Strauss were antipathetic to this reticent composer, and if his harmonies took on an

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



occasional Wagnerian blush, it was because Wagnerian chromaticism just then pervaded the atmosphere and could not be escaped.

As a self-made, pioneering artist, Debussy had no counterpart in his day, unless it was Cézanne. Cézanne had the same sort of independence, the persistence and tireless effort which instead of falling into some facile precedent would spend weeks over the treatment of light on a shirtfront, as Debussy would spend as much time over a single harmonic progression. Such are the rare, the truly "intuitive" artists.

In this sense, Debussy was unlike the impressionists who worked rapidly to catch the immediate sheen of light, with a corresponding surface result. Ravel was perhaps more like the impressionists than Debussy was, for although he was a painstaking worker, the skill of a faultlessly colored surface was his principal aim. The color is clear and neat while the underlying form skilfully supports it. Ravel borrowed something from Debussy to these ends while forging his own style. There is surface in Debussy, but also something more. The composer of *La Mer* had grandeur; of *Pélléas,* universal penetration. As a lone worker, an uncompromising innovator, he stands apart in his own way from all artists, in any medium.

J. N. B.



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

NEC

The New England Conservatory
A COLLEGE OF MUSIC

Chester W. Williams, *President*

- BACHELOR OF MUSIC DEGREE
- UNDERGRADUATE DIPLOMA
- MASTER OF MUSIC DEGREE
- ARTIST'S DIPLOMA

Faculty includes principals of the *BOSTON SYMPHONY ORCHESTRA*

Catalogue: 290 Huntington Avenue, Boston 02115

SYMPHONY No. 4, *Op.* 53

By ALBERT ROUSSEL

Born in Turcoing (Nord), France, April 5, 1864; died in Royan, August 23, 1937

This Symphony (published in 1935) had its first presentation at the *Concerts Pasdeloup* in Paris, October 19 of that year, Albert Wolff conducting. On December 27 following, it was introduced to the United States in the concerts of the Boston Symphony Orchestra. It was last performed at these concerts on October 16–17, 1959.

The orchestration calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, harp, and strings. The Symphony is dedicated to Albert Wolff.

THE symphony opens with an introduction, lento, from which there is a thematic recurrence in the middle section of the slow movement. The Allegro scherzando is in a 6/8 rhythm suggesting the gigue. Spirited, punctuated with staccato chords, the impetus never relaxes, offers no trio of contrasting character, although there is a subtle juggling between the duple and triple beat. The final Allegro molto is a lively rondo, again without relaxation of tempo, although a section of

Women's Educational and Industrial Union

offers information and special services to adults on Housing, Rest Homes and Nursing Homes, also part-time work for women with dependents and those over 60.

264 BOYLSTON STREET (opposite the Public Garden)



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served

Pre-Symphony Dinners

— Timely arrival for Symphony guaranteed —

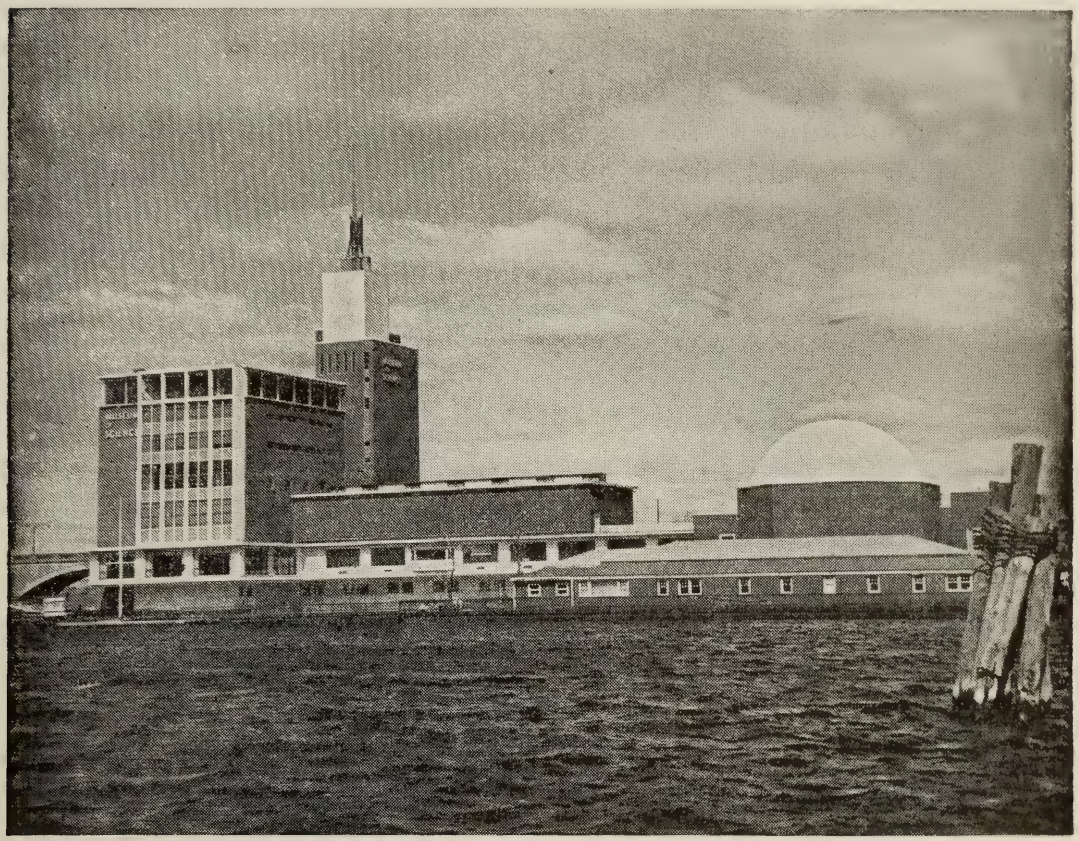
After Concert Snacks

Open Weekdays from Noon

Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

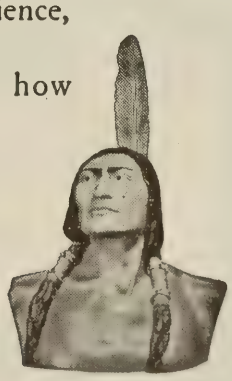


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

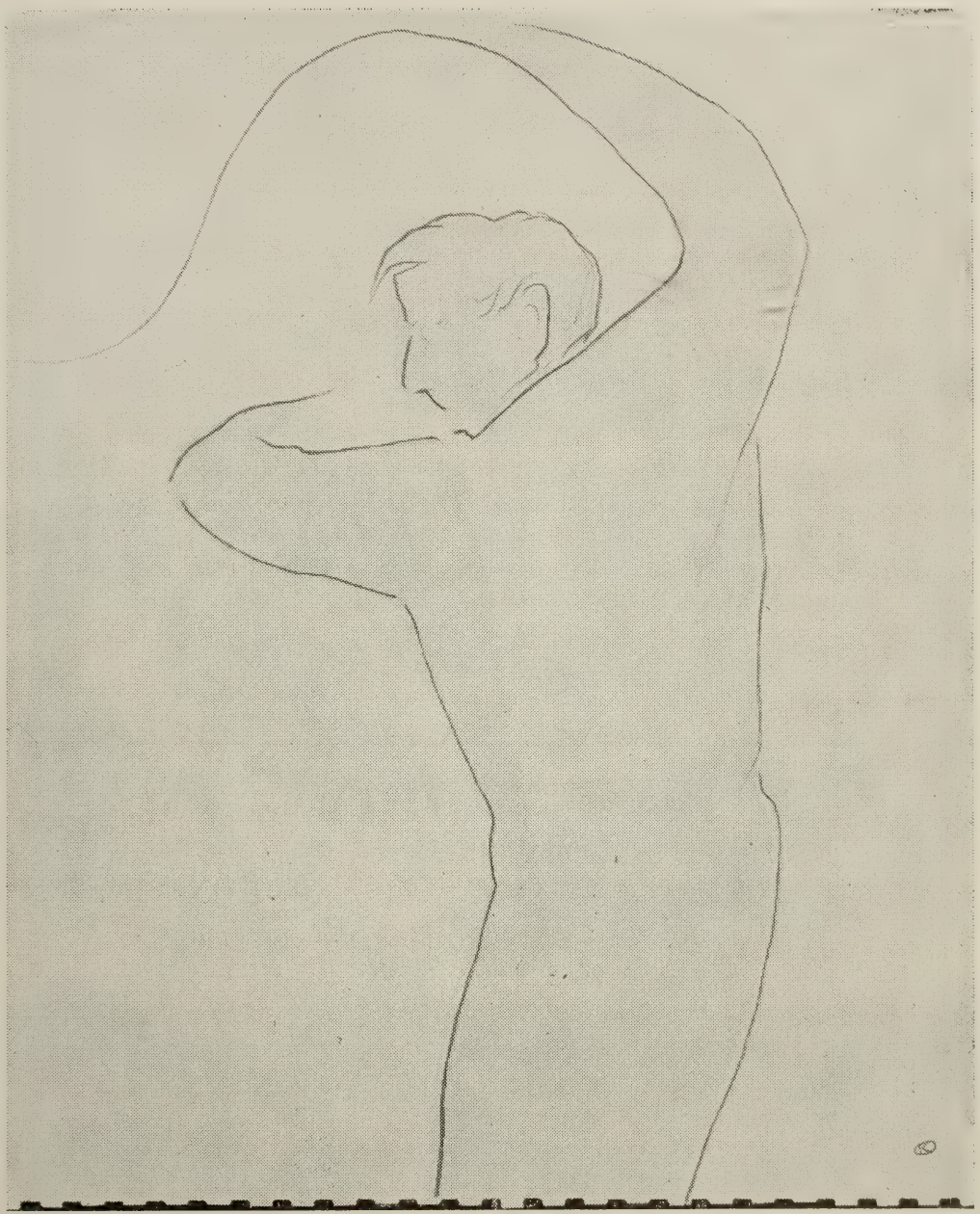
lyrical character brings relief. A characterization of the movements was given by Denyse Bertrand, writing of the Paris performance in *"Ménestrel"* (October 25, 1935): "An allegro with an incisive theme set off by vari-colored orchestration is concise, quite in the composer's best style; the adagio, mysterious and tender, rises gradually with an expanding songfulness; the scherzo, short, light, very rhythmic, contrasts agreeably with a finale of pleasing grâce, written without vigor and sounding delightfully." At this performance, the scherzo had so much applause that M. Wolff was induced to yield to a European custom not (up to this time) practiced in America. As one of the critics wroted in his French way: "it had the honors of a *bis* unanimously solicited."

• •

Roussel wrote four symphonies, though the first might more properly be called a symphonic poem. It was composed in 1908, and bears the title *"Le Poéme de la forêt."* The Second, in B-flat, dates from 1922 (it was performed by the Boston Symphony Orchestra October 31, 1924). This symphony shows classical outlines, but has an admitted program, dealing with youth, his advance, and his experience with life. The Third Symphony, in G minor, was composed for the fiftieth anniversary of this Orchestra and first performed at these concerts October 24, 1930. It has no program, although this composer always kept, even in his latest symphony, a colorful and suggestive instrumentation. The Fourth Symphony, like the Sinfonietta for Strings of 1934, is what the French call *"de la musique pure"* — with a high percentage of "purity."

"Albert Roussel," Albert Bernard has written, "has seemed to me the logical point where musical thoughts specifically French have taken full possession of a form not authentically national. By him rather than by Saint-Saëns, in whom there were irreconcilable elements, and





Charles Munch — an impression in pencil from the sketchbook of Mrs. Serge Koussevitzky

"There is a definite drive in all he does. He has a gentle power. Even though his movements are big, they are never violent but always harmonious, graceful."

who could borrow a form for a concept which remained French – by Albert Roussel, then, the fusion has been established; let us rather say the French patrimony has been definitely enriched by a powerful field of expression which we have had difficulty in assimilating. A precious conquest which, now quietly come to pass, is destined, I feel sure, to engage future attention more considerably than we may now suppose.

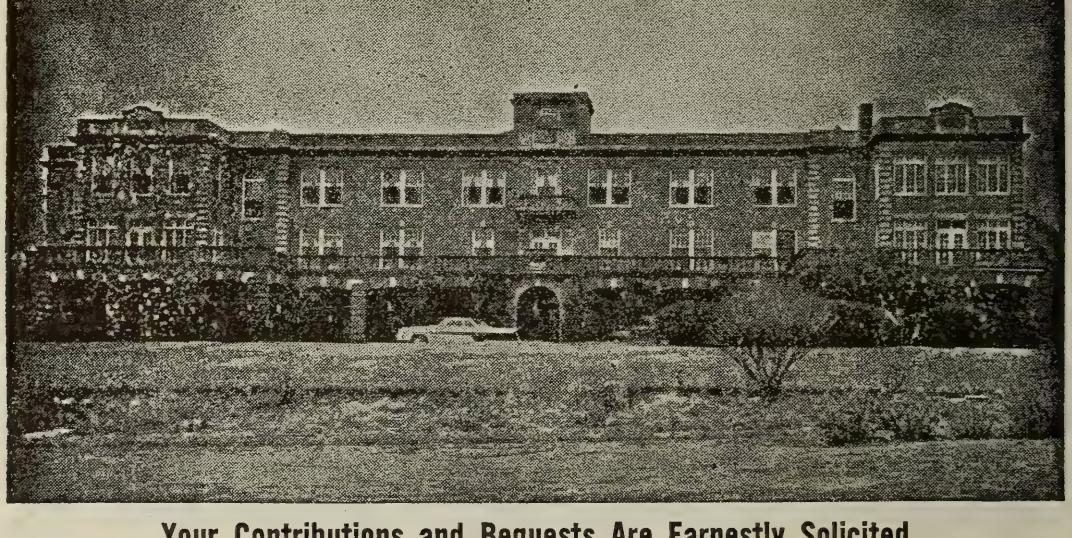
"Already with the Third Symphony Roussel showed us that his style, which has all the recognizable virtues of French music, was moulding itself with perfect ease to the necessities of symphonic form, having identified, indissolubly united, the form with the matter. Now, that which might have been considered a fortunate combination of circumstances has been formally confirmed by this Fourth Symphony, with its perfect balance, its eloquence as considered as it is expressive. Force, vigor, sanity, act as ballast in a light and translucent edifice of sound. It is hard to tell what draws one most in this work of art – its luminous simplicity, its absence of artifice, its qualities of wit, of emotion, the certainty of its *métier* or the aptness of its thought."

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

DAPHNIS ET CHLOÉ — Ballet in One Act —
Second Suite: "Daybreak," "Pantomime," "General Dance"
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting), and its most recent on March 30–31, 1962. The complete music, with chorus, was performed at these concerts February 24–25, 1961.

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

The Second Suite consists of the final scene (without break).

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned

EL MUNDO
La Habana, miércoles 22 de julio de 1964
ÉPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

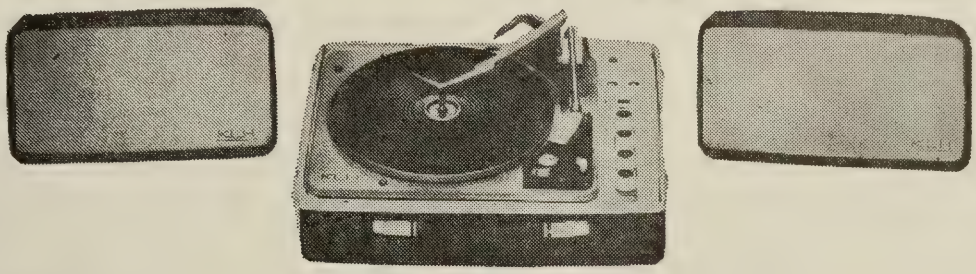
You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct,

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

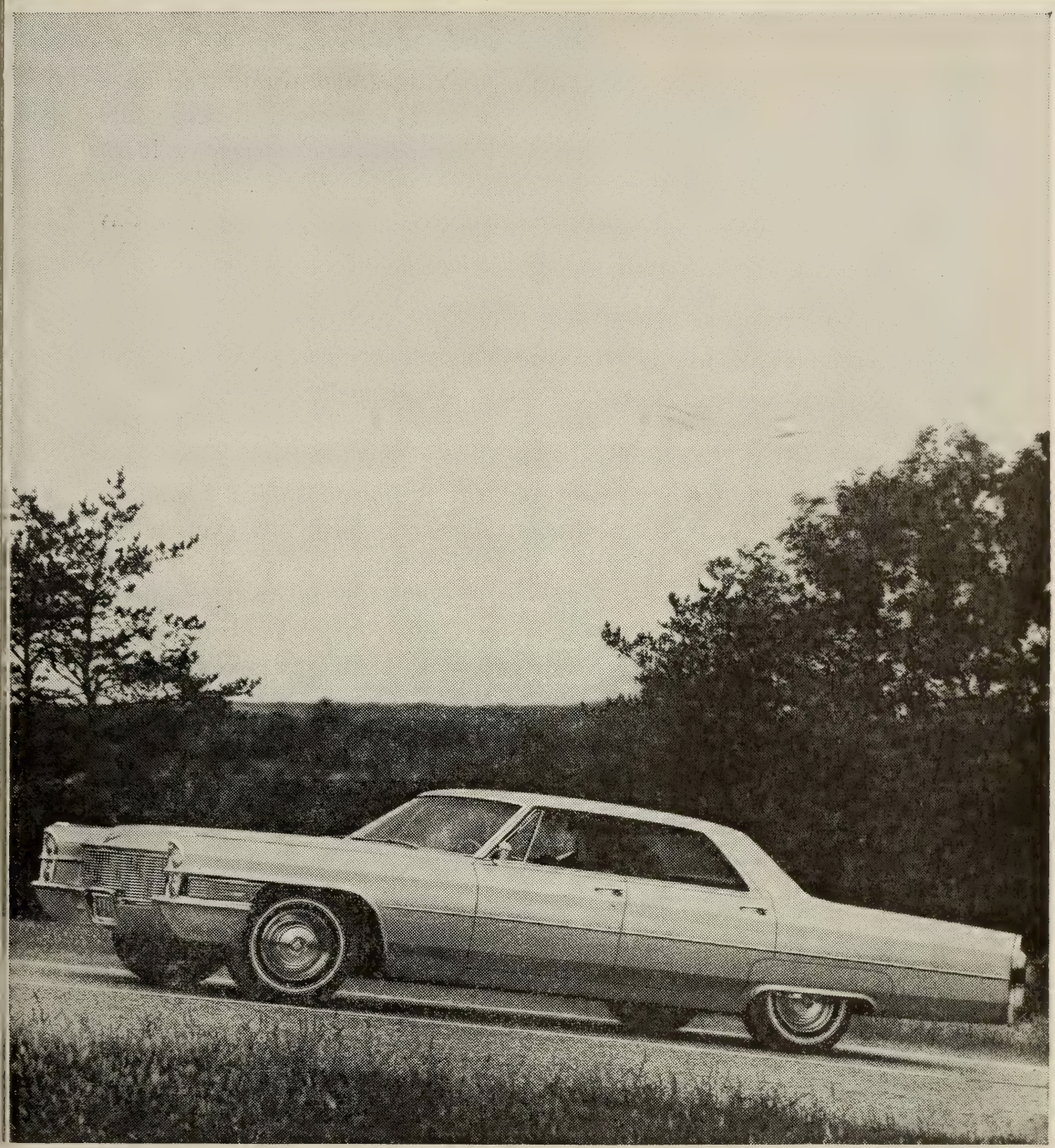
Quincy Square
Route 53

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

WHEN CADILLAC OWNERS SAY GREAT...THAT MEANS GREAT!

A Cadillac owner is not the easiest of men to please. For he has come to expect all the good things that Cadillac alone can bring to his motoring life. It is significant, then, that long-time owners are so outspoken in their enthusiasm for the 1965 Cadillac. Their reasons? Cadillac's new lower, longer styling, for one. More spacious, more convenient interiors, for another. Richer fabrics and appointments, for still another. And, of course, smoother, even quieter performance. Have you seen the great new Cadillac yet?

Standard of the World *Cadillac*

Daphnis et Chloé was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'Après-midi d'un faune.* It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," that a "late eighteenth century" Greece would not have contributed toward single-mindedness

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

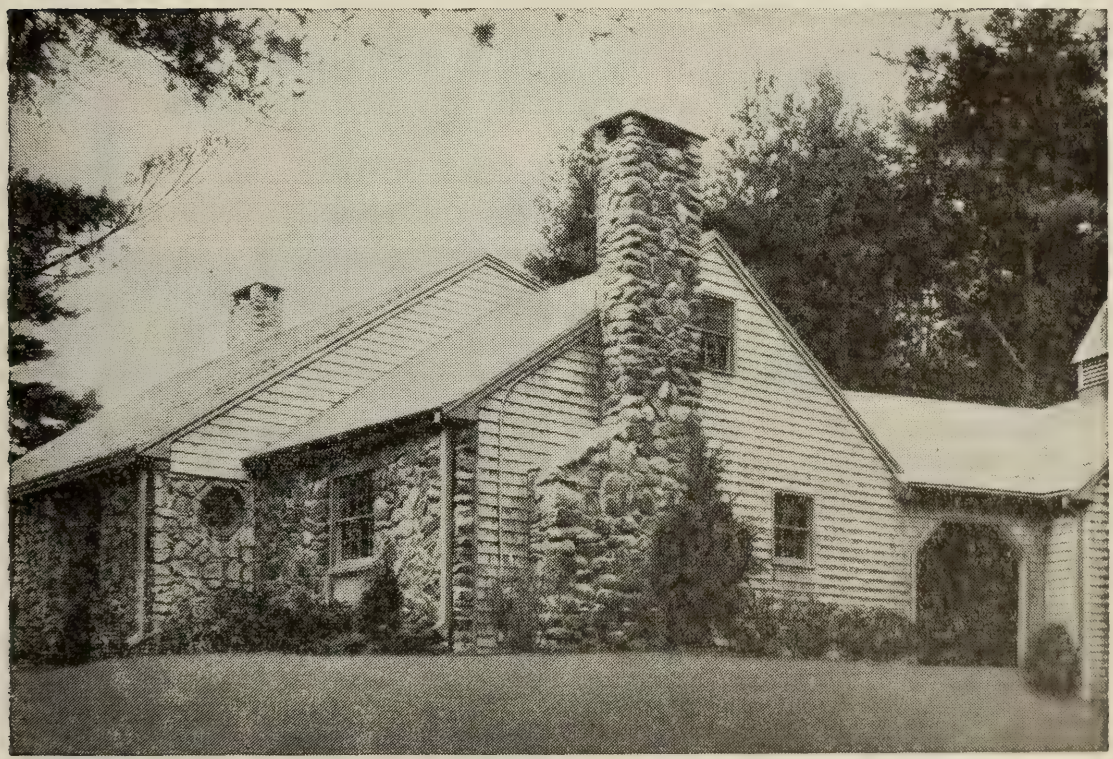
158 MASS. AVENUE MALBENS CO 6-1203
Imported Prosciutto Imported Herring
Genuine Smithfield Ham

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print (It is here quoted in part).

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter,

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

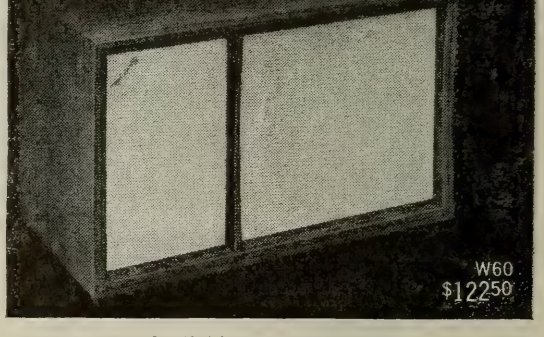
A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

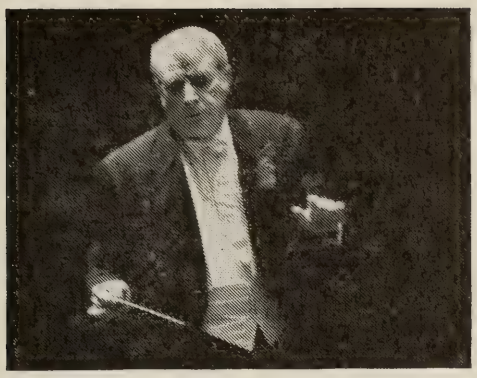
WHERE TO BUY

Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
achieve an exceptionally musical, non-strident quality. Panels are sand-filled for excellent bass response.



Available in Boston area at:
LECHMERE SALES CO.
88 First Street, Cambridge, Mass.
RADIO SHACK CORPORATION
730 Commonwealth Avenue
LAFAYETTE RADIO
584 Commonwealth Avenue

British Industries Corp. Port Washington, N.Y.

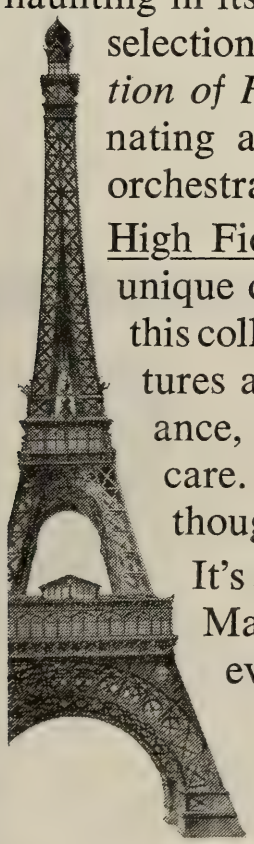


Charles Munch Conducts Music of His Beloved France

"In this superb recording, typical of Columbia's second-to-none product," says The American Record Guide, "one could hardly expect a better performance of any of these works."

It is a program of delicate French music. Ravel's elegant *Valses nobles et sentimentales* is treated with the particular sophistication that is the trademark of the composer's craftsmanship. The suite from Fauré's wistful incidental music for Maeterlinck's drama, *Pelléas and Mélisande* is haunting in its gentle melancholy. The selections from Berlioz' *Damnation of Faust* are graceful, fascinating and provocative in their orchestral color.





High Fidelity sums it up as "A unique disc. . . . Munch handles this collection of exquisite miniatures as though they were about to break; every nuance, every delicious phrase is caressed with loving care. His choice of tempos balance each other as though he were weighing hairs."

It's another triumph for Dr. Munch. This Columbia Masterworks Lp breathes the air of France and everywhere has her fragrance.

Charles Munch Conducting the Philadelphia Orchestra

The Sound of Genius on Columbia Records



ML 5923/MS 6523 Stereo

©"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

Available on request

41st
ANNUAL REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964

A Diversified Investment Company

State Street Investment Corporation

Organized in Boston in 1924

140 FEDERAL STREET, BOSTON 10, MASS.

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET

ENTR'ACTE

A TALE OF YOUNG LOVE

EVEN though Ravel and Fokine had somewhat different pictures in mind for the Ballet *Daphnis et Chloe,* in the one case the paintings of a Fragonard or a Boucher, in the other certain conventions of stage *décor,* nevertheless the tale of Longus, describing the ways of innocent but inquisitive young love, entirely charming but also candid, seems to persist and suffuse the result with its special bucolic flavor. (The tale was translated into French by Amyot, in 1559; into English by Angell Dave in 1587, by George Thornley in 1657.)

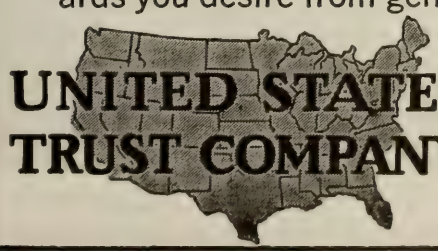
The translation by Thornley is in current print. Thornley, in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetuall Obligation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The place of the story is Mitylene, on the Island of Lesbos. Two children have been left "exposed" by their parents and have been found and brought up by shepherd families. Excerpts from Thornley's translation are here quoted (chosen with discretion, for Longus tells without restraint of the ways and delights of innocent love).

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Come discover
Caucasian Shaslik
Pilaf Gypsy Baron
Beef A La
Stroganoff!"

A firm hand in the future...
Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.


UNITED STATES TRUST COMPANY
Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation
FULL SERVICE BANK

"These Infants grew up apace, and still their beauty appeared too excellent to suit with rusticks, or derive at all from Clowns. And Daphnis now is fifteen, and Chloe younger two years . . .

"And now this pretty pair of young Shepherds, are as jocund in themselves as if they had got some great Empire, while they sit looking over their goodly flocks; and with more than usual kindnesse, treated both the Sheep and Goats. For Chloe thankfully referred her preservation to a Sheep: and Daphnis had not forgot to acknowledge his to a Goat . . .

"It was the beginning of Spring, and all the flowers of the Launs, Meadowes, Valleyes, and Hills, were now blowing; all was fresh, and green, and odorous. The Bee's humming from the flowers, the Bird's warbling from the groves, the Lamb's skipping on the hills, were pleasant to the ear, and eye. And now when such a fragrancy had filled those blest and happy fields, both the old men and the young, would imitate







Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

the pleasant things they heard, and saw; and hearing how the birds did chant it, they began to carroll too; and seeing how the Lambs skipt, tript their light and numble measures; then to emulate the Bees, they fall to cull the fairest flowers. Some of which in toysome sport they cast in one anothers bosoms, and of some plaited Garlands for the Nymphs. And always keeping near together, had, and did all things in common: for Daphnis often gathered in the straggling sheep; and Chloe often drove the bolder ventrous Goats from the crags, and precipices; and sometimes to one of them, the care of both the flocks was left, while the other did intend some pretty knack, or Toysome play.

"For all their sport, were sports of children, and of Shepherds. Chloe scudding up and down, and here and there picking up the windle-strawes; would make in plats, a Trap to catch a Grasshopper; and be so wholly bent on that, that she was carelesse of her flocks. Daphnis on the other side, having cut the slender reeds, and bored the quils, or intervals between the joynts and with his soft wax joyned and fitted one to another; took no care but to practise, or devise some tune, even from morning, to the twilight. Their wine, and their milk, and whatever was brought from home to the fields, they had still in common. And a man might sooner see all the Cattel separate from one another, then he should Chloe and Daphnis, asunder.

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, February 19, 1965
In honor of the Massachusetts Federations of Music Clubs
Klaus Liepmann, Speaker
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

"He taught her to play on the pipe, and always when she began to blow, would catch the pipe away from her lips, and run it presently o're with his: he seemed to teach her when she was out, but with that specious pretext, by the pipe, he kist Chloe. . . .

"But it happened that in an Agonie that one kisse had cast him into, he fell to mutter with himself, such fancies as these. Wither, in the name of the Nymphs will that kisse of Chloe drive me? Her lips are softer than Roses, and sweeter than the honeycombs of the Launs, and Meadowes; but her kisse stings like a Bee. I have often kist the young kids; I have kist a pretty whippet, the whelp of Melampo; and that Calf which Dorco gave me; but this kisse is a new thing. My heart leaps up to my lips; my spirit sparckles, and my soul melts; and yet I am mad to kisse her again. Oh what a mischievous Victory is this! Oh what a disease, whose name I know not! Did Chloe take poyson before she kist me? How then is she not dead? How sweetly sing the Nightingales, while my pipe hangs on yonder pine? How wantonly the Kids skip, and I lie still upon the ground? How sweetly do the flowers grow, and I neglect to make garlands? So it is, the Violet, Hyacinth, and the Cowslips flourish; but alas, Daphnis, Daphnis withers! And will it come at length to this, that Dorco shall appear hereafter handsomer than I to Chloe? These Passions and Complaints the good Daphnis

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

felt, and murmured to himself, as now first beginning to taste of the works and language of Love. . . .

"Then, as old men use to do, when they are a little whittled with wine, they had various discourses and chats among them; how bravely in their youth they had administered the pasturing of their flocks and herds; how in their time they had escaped many invasions, and inroads of Pyrats and Theeves; here one bragged, that he had killed the hugest Wolf that ever came upon the fields; there another, that he had bin second to Pan alone in the skill and art of piping. And this was the crack of Philetas. And therefore Daphnis and Chloe used all manner of supplications to him, that he would communicate with them that Art of piping, and play upon the pipe at the feast of that god, whom he knew to delight so much in the Pipe. Philetas promised to do it although he excused himself by the short breath of his old age, and so took Daphnis his Pipe. But that being too little for so great an Art, as being made to be inspired by the mouth of a boy, he sent his Son Tityrus for his own, the Cottage lying distant from thence but ten furlongs. Tityrus flinging off his jacket ran naked, swift as a Hind. But Lamo had promised to tell them that Tale of the Pipe, which a Sicilian hired by him for a Goat and a Pipe, had sung to him. This Pipe, That Organ which you see, was heretofore no Organ, but a very fair Maid,

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

who had a sweet and musical voice. She fed Goats, played together with the Nymphs, and sang as now. Pan, while she in this manner was tending her Goats, playing and singing; came to her, and endeavoured to persuade her to what he desired, and promised her that he would make all her Goats bring forth twins every year. But she disdained and derided his Love, and denyed to take him to be her Sweetheart, who was neither perfect man, nor perfect Goat. Pan follows her with violence, and thinks to force her; Syrinx fled Pan, and his force. Being now a weary with her flight, she shot herself into a Grove of reeds, sunk in the Fen, and disappeared. Pan for anger cut up the reeds; and finding not the Maid there, and then reflecting upon what had happened, invented this Organ, and joyned together imparil, or unequal quils, because their Love was so imparil. So she who than was a fair Maid, is now become a Musical Pipe.

"Lamo had now done his Tale, and Philetas praised him for it, as one that had told them a Story far sweeter than any Song: when Tityrus came in, and brought his Father's Pipe, a large Organ, and made up a great quils; and where it was joyned together with wax, there too it was set, and varied with brasse. Insomuch, that one would have thought, that this had bin that very Pipe which Pan the inventor made first.

"When therefore Philetas was got up, and had set himself upright on a bench, first he tryed the quils whether they sounded clear and sweet; then finding never a Cane was stopt, he played a loud and lusty tune.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

One would not have thought that he had heard but one Pipe, the Sound was so high, the consort so full. But by little and little remitting that vehemence, he changed it to a softer and sweeter tone; and playing with all the dexterousnesse of the art of Musick, he showed upon the Pipe, what Notes were fit for the herds of Cowes and Oxen, what agreed with the flocks of Goats, what were pleasing to the sheep. The tones for the sheep were soft and sweet, those of the herds were vehement; and for the Goats, were sharp and shrill. In summe, that single Pipe of his exprest even all the Shepherds pipes. Therefore the rest in deep silence sate still, delighted and charmed with that Musick."

The peaceful life of the young and uninstructed lovers suffered interruptions and tribulations at the hands of predatory "pyrats and theeves," or importunate rivals for Chloe. But the nymphs, handmaids of the God Pan, intervened to protect the favored pair. At last, with every rustic ceremony, they were united in marriage. "And Chloe then first knew," so concludes the story, "that those things that were done in the Wood, were only the sweetest Sports of Shepherds."



NATIONAL LIFE INSURANCE CO. OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader

ERNEST F. DIETZ, *President* Established 1908
George Dietz Company INCORPORATED
339 NEWBURY STREET
BOSTON
Painting Contractors and Decorators
Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.



Recordings by the BOSTON SYMPHONY ORCHESTRA *under the direction of* ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
FAURÉ	Elegy for Cello and Orchestra Soloist: SAMUEL MAYES	LM-2703
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
RIMSKY-KORSAKOV	Suite from Le Coq d'Or	LM-2725
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
STRAVINSKY	Suite from The Firebird	LM-2725
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

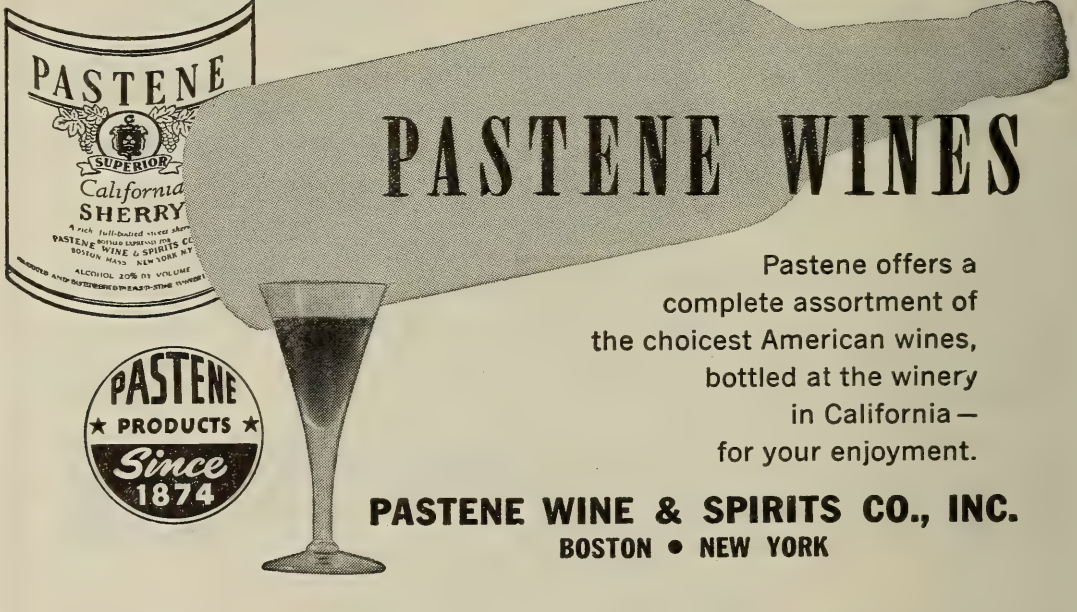
FUNERAL SERVICE

J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND



PASTENE ★ PRODUCTS ★ Since 1874

PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

New England's
Most
Complete
Music
Store

BUY AT THIS SIGN

BOSTON MUSIC CO. 116 122

BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

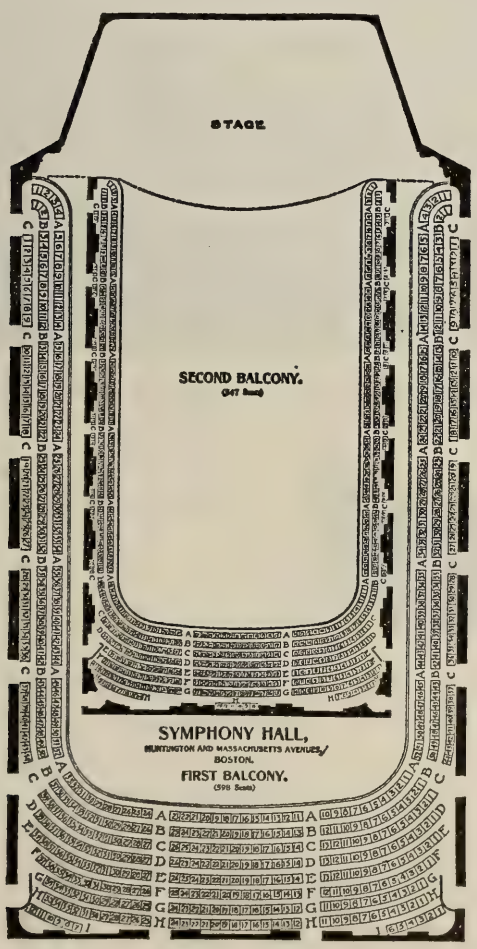
We
Mail
Everywhere
426-5100

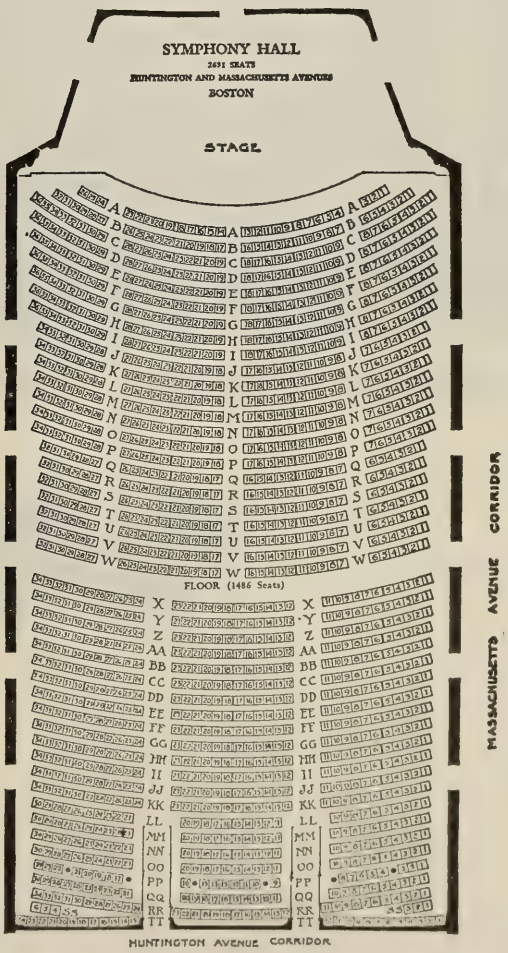
"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25—10:30 P. M.

Eighteenth Program

FRIDAY AFTERNOON, February 19, *at* 2:00 *o'clock*

SATURDAY EVENING, February 20, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

Mozart ..... Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

Mendelssohn .. Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

INTERMISSION

Honegger ..... Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

Ravel ..... Rapsodie Espagnole

I. Prélude à la nuit
II. Malagueña
III. Habanera
IV. Feria

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS



PENSION FUND CONCERT

Advance Announcement to
Boston Symphony Orchestra Subscribers

For the third successive year Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Artur Rubinstein to appear with them at the Orchestra's 133rd Pension Fund Concert to be given in Symphony Hall on Sunday afternoon, April 4, 1965, at 3:30 o'clock.

Those who attended the 1963 and 1964 Pension Fund Concerts heard this Titan of Pianists play Beethoven's Piano Concerto No. 4 and Piano Concerto No. 5 "Emperor," Rachmaninoff's Rhapsody on a Theme of Paganini, and the Piano Concerto No. 1 by Tchaikovsky.

This remarkable musical collaboration will be continued at the Pension Fund Concert on April 4 with performances of Beethoven's Piano Concerto No. 3 in C minor, Op. 37 and Brahms' Piano Concerto in D minor, Op. 15.

Boston Symphony Orchestra subscribers will have the first opportunity to share in this rich and rewarding experience. Subscribers may use the attached mail order form or visit the Symphony Hall Box Office now for the purchase of tickets. Public sale will begin on March 8.

TICKETS Floor: $12, $10, $8, $7, $6;
First Balcony: $12, $10, $8, $7, $6; Second Balcony: $5, $4

SYMPHONY HALL BOX OFFICE CO 6-1492

(PLEASE TEAR HERE)

Box Office, Symphony Hall, Boston, Massachusetts 02115

Please reserve.....tickets at $.....for the Boston Symphony Orchestra's Pension Fund Concert on Sunday, April 4, at 3:30 P.M.

My check for $.....is enclosed.

Location preference: Floor ☐ First Balcony ☐ Second Balcony ☐

Name.....

Address.....

(PLEASE ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE)

Nineteenth Program

(To follow a tour of Northampton, New York, Brooklyn, Baltimore, New Brunswick, February 23–March 2)

FRIDAY AFTERNOON, MARCH 5, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 6, *at* 8:30 *o'clock*

STRAUSS . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

PISTON . . . . . Symphony No. 8

I. Moderato mosso
II. Lento assai
III. Allegro marcato

(First performance)

INTERMISSION

BRAHMS . . . . . Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST

GRANT JOHANNESSEN

Mr. JOHANNESSEN plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.

DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

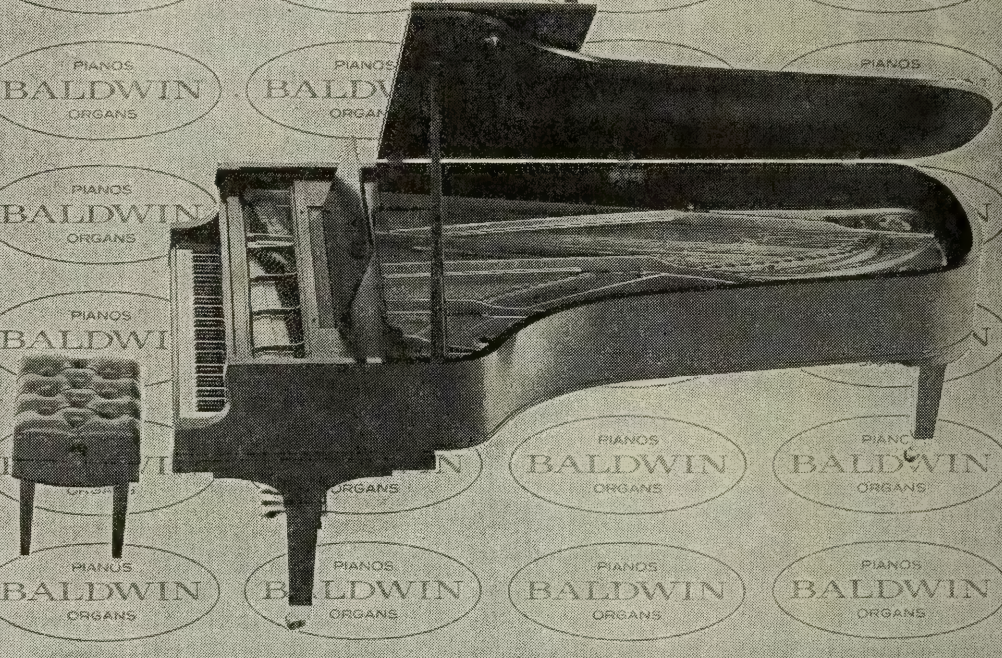
Rosario Mazzeo, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

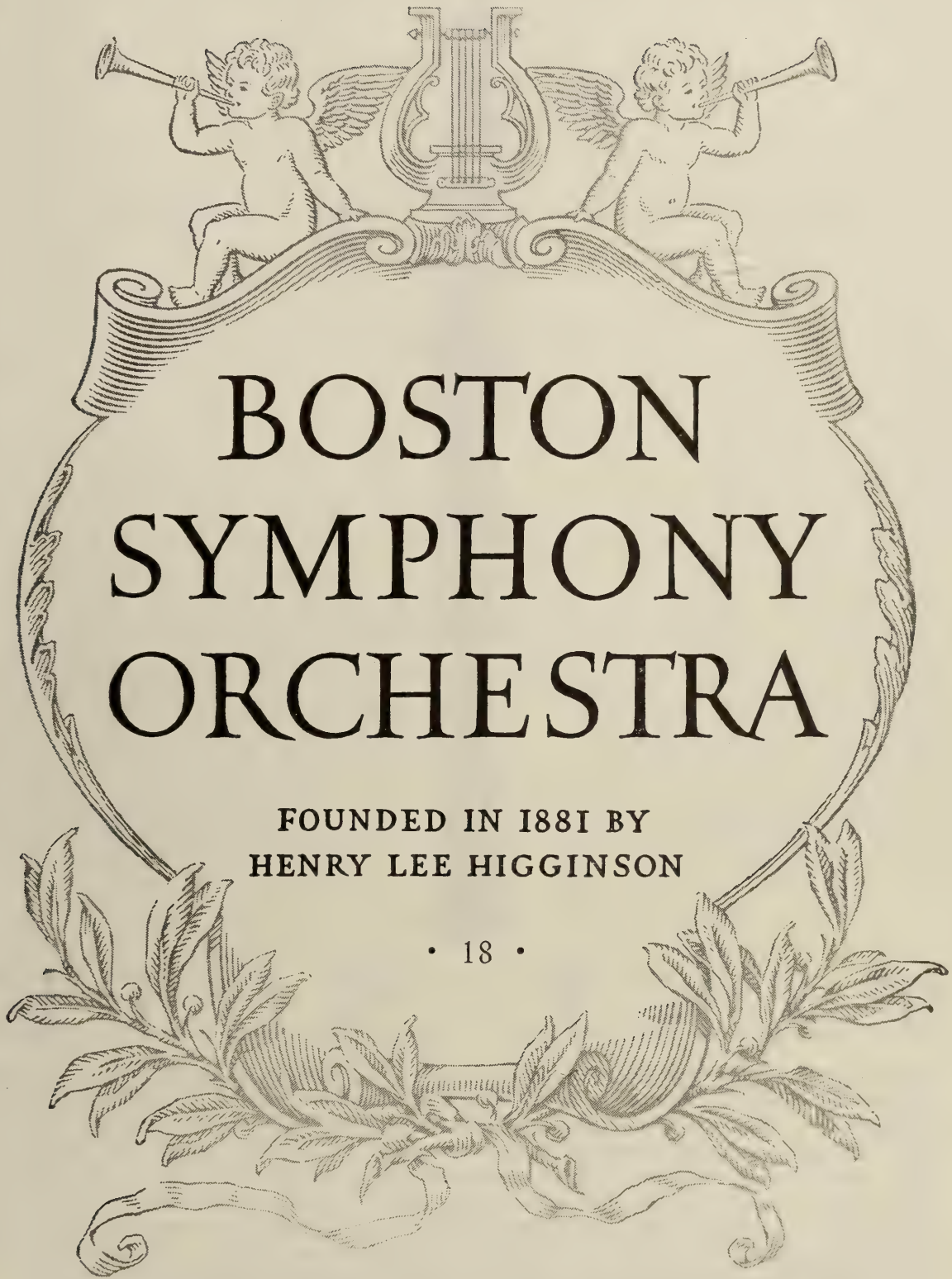
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

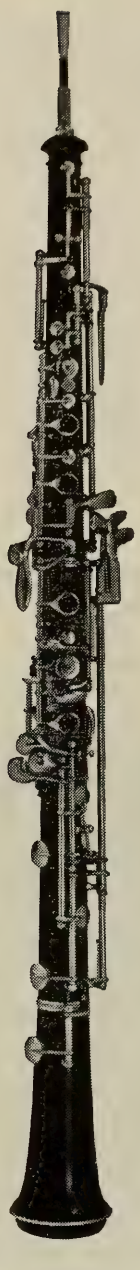


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 18 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager



Charles Munch

Even in the argumentative world of music criticism, few quarrel with the splendor of the performances of Berlioz which were heard from the Boston Symphony under Munch. One example is their recording of five Berlioz Overtures. Munch's interpretation of Ravel's *Daphnis and Chloe,* in the complete form to which he restored it, is also one of the treasures of the RCA Victor Red Seal catalogue. These albums deserve the close attention of anyone interested in the French repertoire.



RCA Victor

THE MOST TRUSTED NAME IN SOUND

CONTENTS

Program (for this week) . . . 1097
Program (March 5–6) 1147
Program (March 12–13) . . . 1149

NOTES

Mozart (Divertimento in D major for Strings) . . . 1099
Mendelssohn (Symphony No. 5) 1108

ENTR'ACTES

Mozart's Entertainment Music 1102
A September Idyll in Wales (*J. N. B.*) 1114
Ravel and "Les Apaches" (*J. N. B.*) 1139

NOTES

Honegger (Symphony No. 4) . 1120
Ravel (Rapsodie Espagnole) . 1135

EXHIBITION

Contemporary paintings from the Boris Mirski Gallery are on view in the Gallery this week.

CHARLES MUNCH is making his third visit to Boston as guest conductor since completing his thirteen seasons as the Music Director of this Orchestra in the summer of 1962. His present visit will consist of seven concerts in Boston, one at Northampton (under the auspices of Smith College), and three in greater New York.

Last spring and summer he conducted in Israel, and in Paris where he introduced Milhaud's *Pacem in Terris*. He toured Scandinavia with the French National Radio Orchestra, and visited as guest conductor in various festivals: in Granada, Vancouver, Athens, Scheveningen, Edinburgh, and Santander and San Sebastian (Spain); also at Montreux (Switzerland). In October he made a tour of Italy, in November conducted Berlioz' *Requiem* in Berlin, and in January he conducted in London and Rotterdam. He conducted the Orchestra in Philadelphia last month.

Charles Munch will conduct our Orchestra as guest at the Berkshire Festival next summer on July 30 and 31.

Makanna, Inc.
The Trousseau House of Boston



Taking a Trip?

You will love our printed acetate robe—that packs and washes beautifully. Pink or Yellow. Small, Medium, Large. **$25.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



Spring swagger . . . the black and white cape suit

Dashing houndstooth in wool-nylon, a swish of cape to belt or let swing free, smart slim skirt, white crepe blouse. Also in navy and white. 10-16. $50

Suits — Fifth Floor
BOSTON

BERLIOZ' REQUIEM IN BERLIN

Dr. Munch visited West Berlin last November to conduct three performances of Berlioz' Requiem Mass, leading for the first time the Berlin Philharmonic Orchestra, which was augmented by the required four supplementary brass choirs and assisted by the *RIAS Kammerchor.* It was an event of double interest because Charles Munch had not conducted in Berlin for thirty-five years and because this "monstrous" music of Berlioz had long since vanished from public remembrance in that city.

The orchestra under the unaccustomed leader, according to *Die Welt* of Berlin, was moved to play with "a characteristic mixture of elegant style and emotional involvement. The players followed his sweeping gestures and his dedicated approach with a ready response as if their acquaintance with him was of long standing."

The critic of *Der Abend* wrote that "Charles Munch, beheld by many of the audience for the first time, presented the Requiem with a broad and carefully accented beat, with a result that was monumental, but in the quieter moments melodically appealing."

According to *Der Tagesspiegel:* "As a master of directing control, consolidating the orchestral and choral forces, as a communicator of the inward qualities and spiritual ardor of the music, he was an impressive interpreter and a convincing advocate of the work."

THE WAR MEMORIAL AUDITORIUM

The first concert to be given in the new War Memorial Auditorium at the Prudential Center will take place on Monday evening, February 22, when the Boston Pops Orchestra will be conducted by Arthur Fiedler.

COMING CONCERTS

Walter Piston's new Eighth Symphony, which will be played at the next pair of symphony concerts, was composed for this Orchestra and is dedicated to Erich

Leinsdorf. Grant Johannesen, who will be the soloist on the same program, will be appearing for the first time in this series. Born in Salt Lake City of Norwegian parents, he gave his first concert in New York in 1944. Since then he has toured this country a number of times. He first visited Europe in 1949, playing in France, Belgium, Holland, Germany and Norway. He was the soloist in the shorter series of this Orchestra in 1953 and 1964.

Leopold Stokowski will introduce his own orchestration of Bach's Passacaglia and Fugue for Organ in C minor as the opening number when he conducts the twentieth pair of concerts as here announced.

On March 19 and 20, Brahms' Rhapsody for Alto with Male Chorus, which has not been performed at these concerts for a number of years, will be heard again with Shirley Verrett as the soloist. The same singer will have the solo part in Prokofiev's *Alexander Nevsky*. This Suite, based on the composer's incidental music to the film of that name by Eisenstein, was performed at a Berkshire Festival concert two seasons ago. The Choruses from Harvard and Radcliffe will join the Orchestra.

On March 26 and 27, music by Mozart and Strauss will be played. Leontyne Price will sing in excerpts from *The Egyptian Helen* and *Salome*.

Mr. Leinsdorf has invited Aaron Copland to conduct the twenty-third pair of concerts on April 9–10, when Sidney Foster will be the soloist in the Third Concerto by Bartók. The concert will end with Mr. Copland's *Music for a Great City*.

Bruckner's Eighth Symphony is scheduled to end the season of Friday and Saturday concerts on April 16–17.

PENSION FUND CONCERT

ARTUR RUBINSTEIN will be soloist at a concert for the benefit of the Orchestra's Pension Fund on April 4.

(See page 1148.)

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?

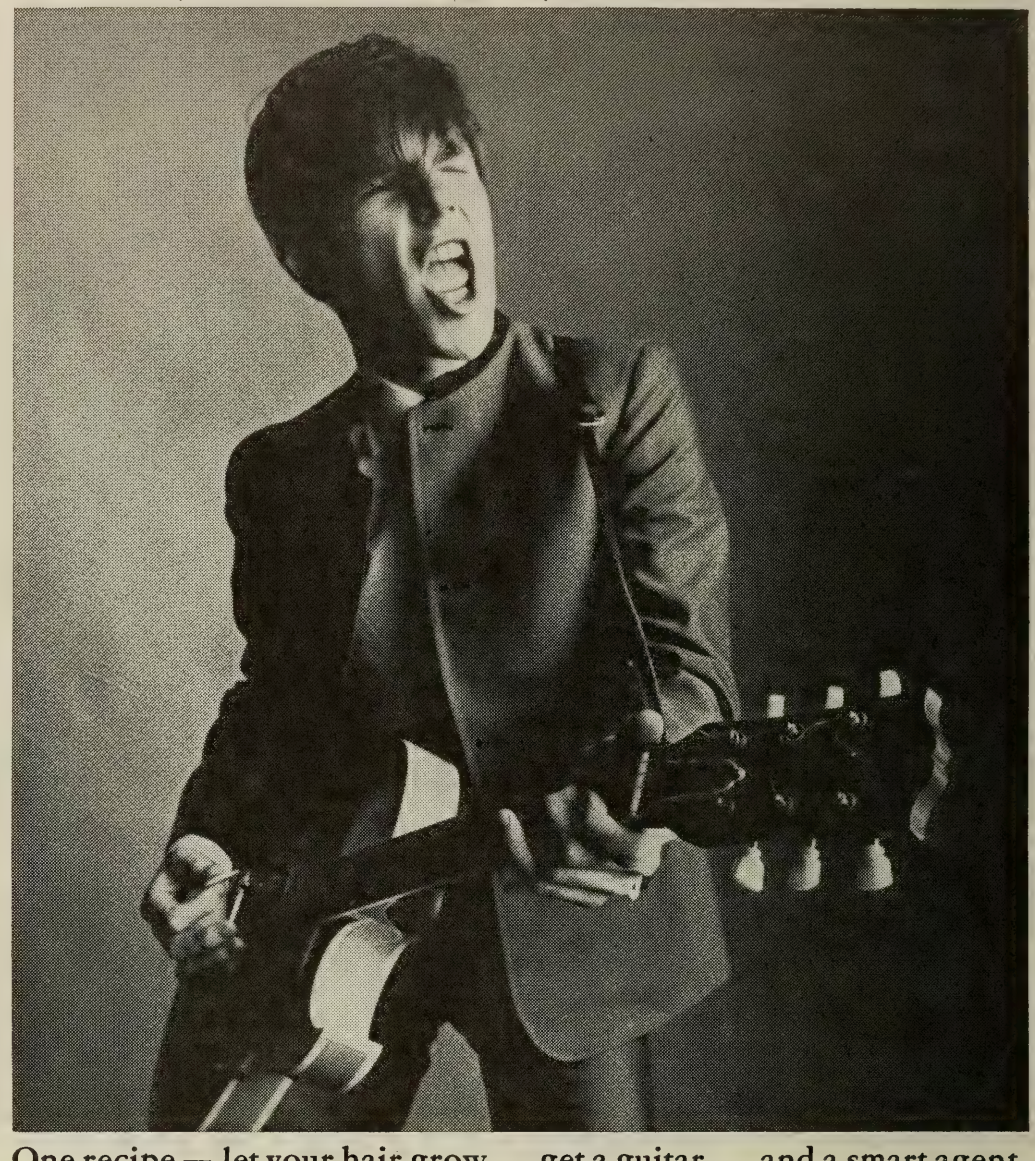


Satisfy
your fondest
compulsions —
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

There are all sorts of ways to make a million (but try to keep it!)



One recipe — let your hair grow . . . get a guitar . . . and a smart agent.

Of course, most people make their money in other ways. Our business is suggesting practical ways to help them hold on to it.

More and more these days, we recommend a Living Trust.

With a Living Trust, you can take as much, or as little, of the responsibility as you wish.

We do most of the work and handling of investment decisions.

A Living Trust can be a wise and profitable arrangement. We'd like very much to talk with you and your lawyer about this. If you want to come in *before* you have reached your first million, that's all right, too!

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Eighteenth Program

FRIDAY AFTERNOON, February 19, *at* 2:00 *o'clock*

SATURDAY EVENING, February 20, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

Mozart . . . . . *Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

Mendelssohn . . Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

INTERMISSION

Honegger . . . . . Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

Ravel . . . . . *Rapsodie Espagnole

I. Prélude à la nuit
II. Malagueña
III. Habanera
IV. Feria

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

R.H. Stearns



Navy teams
with white
to welcome Spring
Misses' Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

DIVERTIMENTO IN D MAJOR FOR STRINGS (K. 136)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Divertimento was last performed at these concerts on April 3–4, 1959.

THIS is the first of three "Divertimentos" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable – the late Alfred Einstein believed that it was added to the manuscript by another hand – in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the complete B. and H. edition. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. The thirty-six divertimentos, serenades, and "cassations" listed by Koechel lean upon wind support.* The three early "divertimentos" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

* The "Divertimento" for string trio, of 1788, K. 563, is another special case. It is true chamber music, and belies the title.

Why be left out in the Cold

When our new collections will provide a passport to travel South. You will find a subtle blending of elegance and fashion, of shape and fabric . . . all beautifully contrived for a freshened new look.

Hurwitch Bros.

TWENTY NEWBURY STREET

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year-old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has likewise a tenderness of sentiment, delicately expressed.



The Best Coffees and Teas from All Over the World

S. S. Pierce imports, blends, roasts and packs their own superb flavor coffees. Tea connoisseurs will find delight in the large selections of S. S. Pierce quality teas.

COFFEES

S. S. Pierce Mocha and Java — made exclusively from Arabian Mocha and Sumatra Java, the world's two most famous coffees.

S. S. Pierce Red Label — more than half of this extraordinary blend is rare, aged and mellowed old crop Colombian coffee.

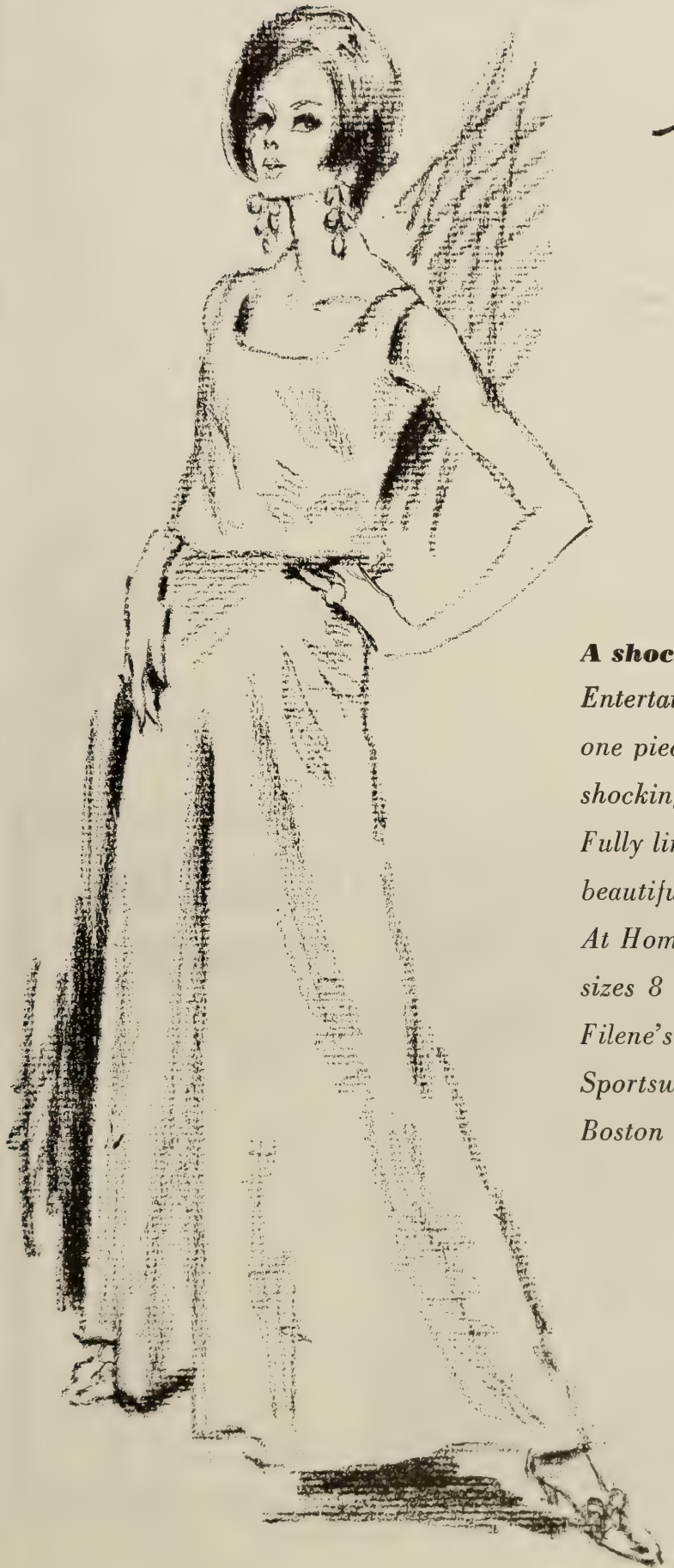
TEAS

Sahib India Orange Pekoe — the "master" tea, with an exquisite flowery bouquet and the flavor of young Assam tea leaves.

S. S. Pierce Formosa Oolong — a rich, full-bodied tea of clear, light color from Formosa, the world's best source of Oolong teas.

S. S. PIERCE

IMPORTERS and GROCERS



Filene's

A shocking sweep of silk

Entertain in an elegant one piece culotte dress of shocking pink silk shantung. Fully lined and smashingly beautiful. From our At Home collection, sizes 8 to 14.

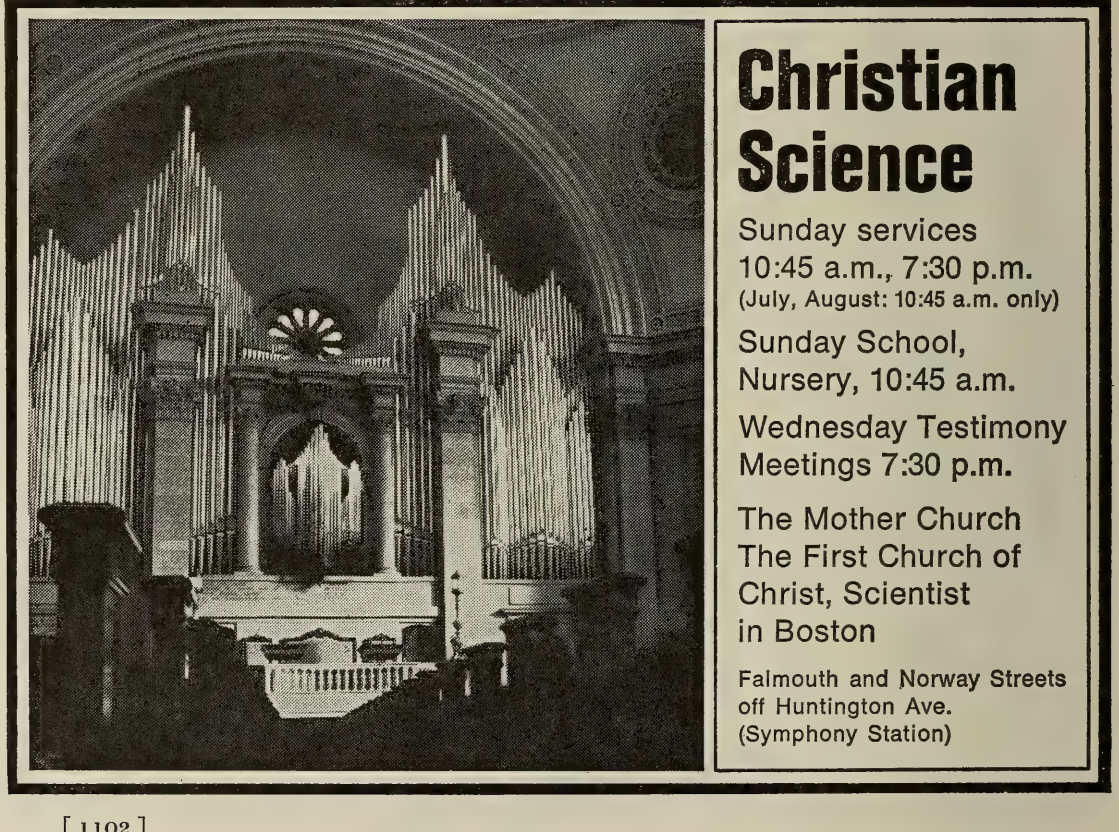
Filene's Misses' Active Sportswear, Fourth Floor, Boston and Chestnut Hill

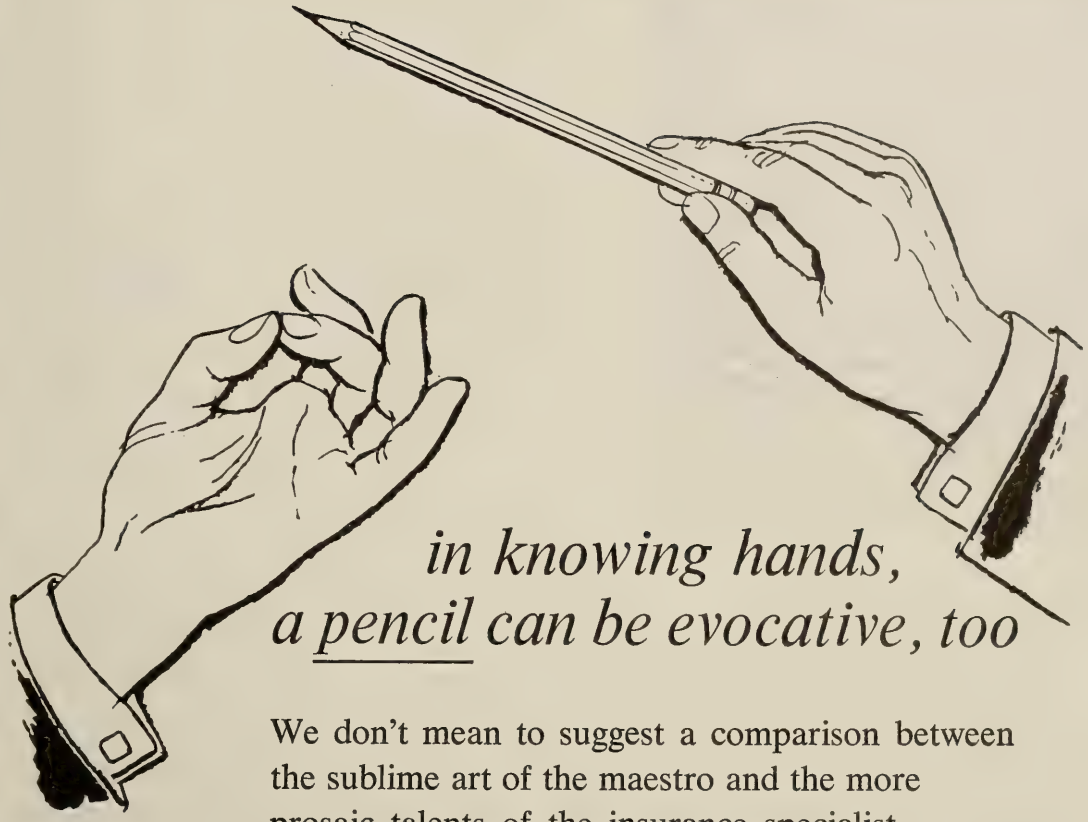
$50

ENTR'ACTE

MOZART'S ENTERTAINMENT MUSIC

COMMENTATORS still break their heads trying to distinguish among Mozart's titles: Cassations, Divertimentos, Serenades. It is far simpler to consider Mozart's party music (*Unterhaltungsmusik*) as one category than to look for three workable definitions. The terms are often interchangeable. If Mozart had written his two early cassations (they imply sizable Salzburg functions) at a later date he would probably have called them serenades, somewhat comparable to the *Haffner* Serenade. The titles "divertimento" and "serenade" each apply to night music under a window or in a garden in the warm season, in a ballroom or banquet hall in winter. Each includes works for strings alone, or winds alone, or mixed groups. Each consists of movements from four to ten, with elements from the symphony and the suite. The serenades were sometimes called *"Finalmusik,"* and (like the divertimentos) often opened and closed with a march, as if to start off a party and to bring it to a brilliant conclusion, yet a divertimento could call for a considerable orchestra with brass and drums, especially the earlier ones. K. 187 is labeled *"Tafelmusik oder Festmusik."* Usually the divertimentos call for a smaller group — a favorite one was a string quartet with two horns. The serenades when strings are involved are always in the convenient key of D major.



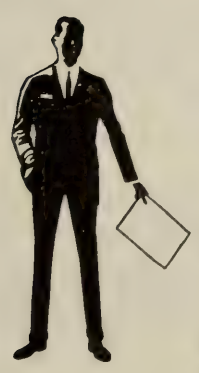


in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

[1103]

The music however named was obviously played at intervals through the evening. Mozart gives us examples of the custom in the "Table Music" which accompanies Don Giovanni's aristocratic repast at the end of the opera. An example of "night music" by gentle wind voices is heard in the Second Act of *Così fan tutte,* when the two suitors approach their ladies. This would probably have been called a serenade, but in divertimentos too a wind *"Harmonie"* was a favorite outdoor choice, sometimes joined with a string trio – or string quartet. When this happened the principal violin more or less took over, became a leading voice, and provided what was in effect the slow movement of a violin concerto. The wind players were given solo passages too, where talent permitted, and were usually treated as a concertante group. The type pattern is six movements – a more or less symphonic allegro and finale, and in between two slow movements and two minuets in alternation. The score is open, transparent, only occasionally leaning toward the intricacy of chamber music. For the most part, Mozart avoided a complex texture, used simple means to please his casual listeners, capturing their attention with his wit, attaining distinction with his sensitivity to balance and color, his lively and unfailing imagination.

Popular music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsoever, from the most solemn Mass to the

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

James Stagliano



BORIS AND MILTON — Boston

The French horn has no finer friend or exponent in America than the Principal Horn of the Boston Symphony, who celebrates his 20th year with the Orchestra during the 1965-66 Season.

Born in Italy, James Stagliano chose his forebears with care and skill: both father and uncle were horn-players of the foremost rank. His uncle, Albert, under whom he studied at the Detroit Institute, was first horn of the NBC Symphony under Toscanini — a rewarding, if exacting, post.

Joining the Detroit Symphony at 16, James proceeded to St. Louis; to the Chicago Symphony under Stock, the Los Angeles under Klemperer, and the Cleveland under Leinsdorf before joining the B.S.O. — permanently, as it turned out — in 1945.

Noted for his premiere of the Second Strauss Horn Concerto at Tanglewood in 1949 and for his impeccable recordings of the Mozart horn concerti, James Stagliano is also a mycologist, a collector of prints and cookbooks, and a golfer good enough to have collected several prizes in Stockbridge Golf Club tournaments.

This salute to a member of the Orchestra is brought to you by the Trust Department of New England Merchants National Bank, with the reminder that we would welcome the opportunity to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK
ESTABLISHED 1831 MEMBER F.D.I.C.

lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, enthusiasm never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky knew it. Often he gave his patrons not only surface charm, but undying beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

Mozart cheerfully wrote down to a society audience, but did it in such a way that the critic of today who would pass this music by is only revealing academic prejudice. To debase his talent to a job Mozart would have had to do what anyone else would have done – and usually does now in our commercial world – turned out listless, pattern music which would have perfectly well met the occasion – and died with it. This was simply not in his nature. In almost every one of the many movements in his party music there is fresh invention, special charm, inexhaustible melody, as if he had never before composed a minuet or an andantino.

J. N. B.



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

SYMPHONY No. 5, "REFORMATION," IN D MINOR, *Op.* 107

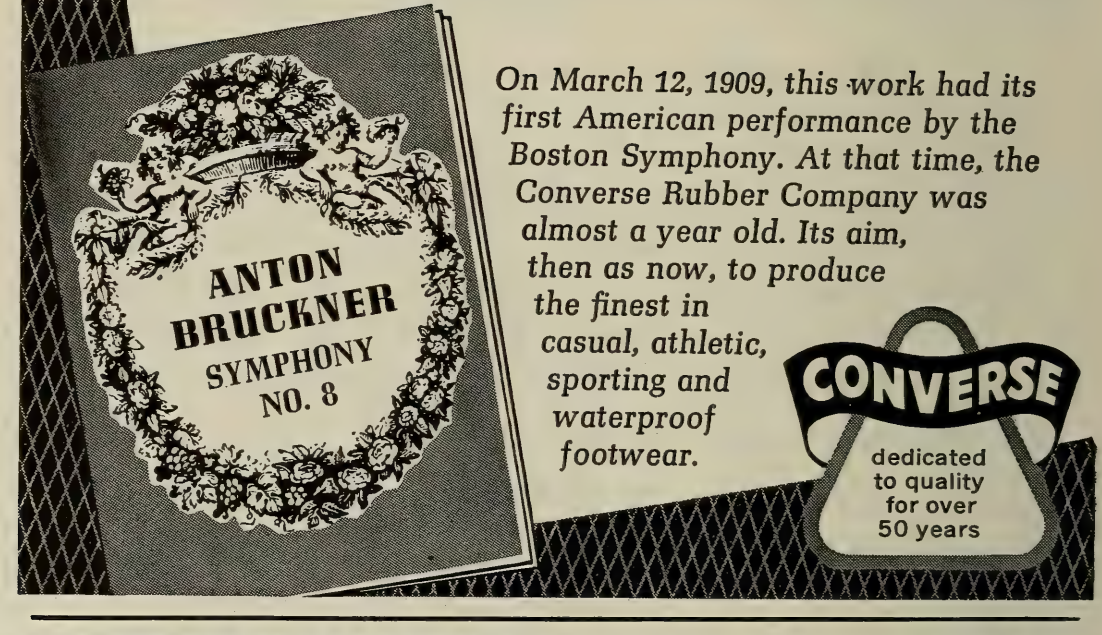
By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830, and first performed it at a concert in the *Singakademie,* Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this Orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, February 10–11, 1950, October 11–12, 1957.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636–37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
State Street Research & Management Co.

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JOHN L. THORNDIKE
Assistant to the Treasurer, Harvard College

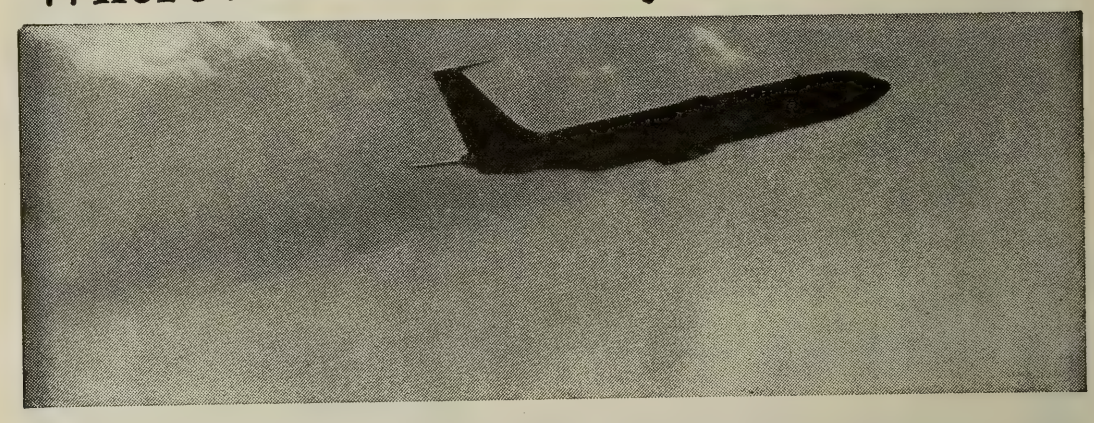
JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

When Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's *Parsifal.* Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, *"Ein' feste Burg ist unser Gott,"* becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "fero-

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The CONCERTO FOR ORCHESTRA,
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today. So much information must be gathered and evaluated. That is why so many Bostonians enlist the reassuring support of State Street Bank's staff of investment specialists. We work closely with investors to further a wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

cious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like



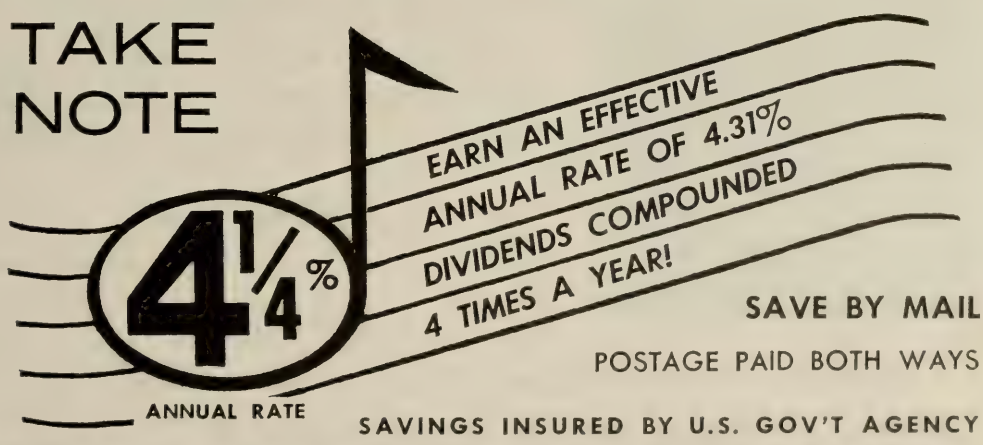
an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE



SAVE BY MAIL
POSTAGE PAID BOTH WAYS
SAVINGS INSURED BY U.S. GOV'T AGENCY
HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

A SEPTEMBER IDYLL IN WALES

MENDELSSOHN'S visit to the Taylors in North Wales in September, 1829, where he apparently composed the larger part of his "Reformation" Symphony and other important music, was apparently an unbroken round of participation in the social pleasures of the family of his host, John Taylor, owner of many mines and of the estate "Coed-du" near Hollywell. The letters of Mendelssohn to his family in Berlin, and one by the youngest Taylor sister, Anne, written years later, allow us an intimate glimpse of the composer on a Welsh holiday.

Mendelssohn confesses to his sisters that there is nothing to write about "important, grave, or businesslike – only gardens, drawing and flirting." But his account of the flirtations fills many pages. The

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

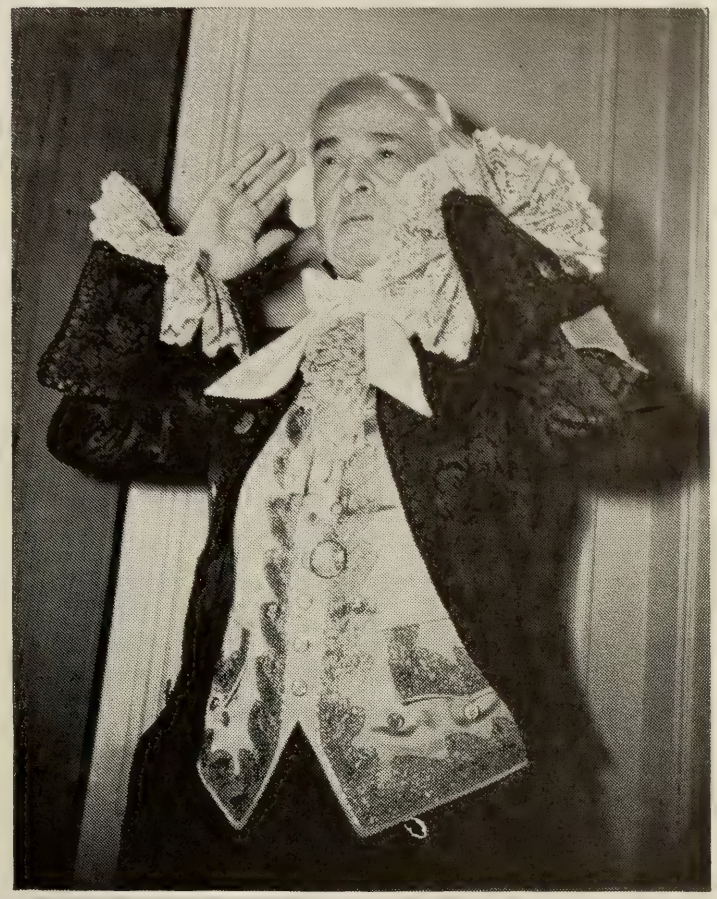
Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, CHARLES H. TAYLOR *Treasurer,* CHARLES E. COTTING

Chairman Ladies Committee, MRS. CHARLES E. COTTING



Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

Taylors delight him, especially because he finds in them a warm and gay family harmony which reminds him of his own. The father, he says, is "the most English Englishman you can imagine" – and this is praise, because he is quite taken with the whole race – "I defy anyone to run down the English." He is at once fond of the mother, "placid and good," because – "she reminds me of you, dear Mother." The sons are lively fellows, "mighty sportsmen." They have been to Germany and can talk to him in his own language. But as the German visitor has other matters to occupy himself with than their hunting expeditions, it is enough that the pheasants bagged appear on the table next day "under a brown crust." There are also some objectionable cousins, but these are easily overlooked by the good-natured Mendelssohn. In short, it is the three Taylor daughters who plainly command his full attention. "All three look very nice; the eldest is a capital girl, nor can anything be said against the youngest." The four young people go about "Coed-du" with their sketching blocks. When they tire of sketching trees and meadows, they sketch one another. Honora, the eldest, is cleverest at this, but Anne, the youngest, is adept with the needle and fashions him a pin cushion. Each receives from Mendelssohn, in return for various sentimental favors, a piano piece composed on the spot. He finds little time to stay indoors, for, seated at his window, he can never

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Edwardian enchantment

in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

resist the allure of "white dresses fluttering in the meadow." Every day is "an extempore holiday for no special occasion whatever, merely for pleasure's sake." Incessant showers have no dampening effect. "If the weather is fine, we shall laugh; if it rains, we shall laugh still more."

Music would so seem to have been neglected, if not regretted; but when Mendelssohn goes horseback riding with the three sisters, he finds "music" of a sort in the sight of them cantering along in their blue riding habits. Of the three, Mendelssohn confesses to his sister Fanny his greatest attachment for the middle one, Susan, whom he considers decidedly the "prettiest." Fortunately she is the "chief piano player; and I have given her much good advice how to keep the joints loose and how to hold her fingers." In the evenings they dance, or their guest is led to the excellent grand piano, where he woos them in tones with marked success.

Alone in their boudoir, the girls compare notes. They are not exactly excited by one more gallant visitor — there have been too many already at "Coed-du." But "Mr. Mendelssohn's" playing excites them. It is "extraordinary" — they have never heard the like before; they decide, in short, that their new friend, with his quaint English, will be heard from again in the world of music.

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



What they very likely did not suspect was that Mr. Mendelssohn, between giving them so much of his time and attention, was working out in detail in his thoughts music of all sorts, some of it of far greater consequence than the *Capriccio* he wrote for Honora, the "Rivulet" for Susan, and the *Andante and Allegro* for Anne, in exchange for flowers and other favors (the three pieces were later published as *Op.* 16). There was an organ piece he was pushing to completion for his sister Fanny's coming wedding; there was his promise of an opera for surprise performance at the coming celebration of his parents' silver wedding anniversary, and "vocal" music unspecified. There was the String Quartet in E-flat. But over and above all these, there were larger projects in hand. "For the completion of my 'Reformation' Symphony," he wrote, "I was the other day at a depth of five hundred feet underground, perhaps not without result." And he wrote from London a few days later, "I shall resume my 'Reformation' Symphony, the 'Scotch' Symphony and the 'Hebrides' affair, which are all gradually taking shape."

J. N. B.



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

MUSIC OF AARON COPLAND

AARON COPLAND, *guest conductor*

with

THE NEW ENGLAND CONSERVATORY CHORUS

Lorna Cooke deVaron, *conductor*

MARCH 10 • JORDAN HALL

8:30 P.M. • ADMISSION FREE

SYMPHONY No. 4 ("DELICIAE BASILIENSES")

By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892; died in Paris, November 27, 1955

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

This symphony was introduced at these concerts on April 1–2, 1949, and repeated November 4–5, 1955, and March 6–7, 1959.

THE following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester.*"*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

* The words "This fourth and probably last symphony" were to be nullified by the later persuasion of Serge Koussevitzky for whom he wrote his Fifth. Paul Sacher, who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon,* Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante,* Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.

Women's Educational and Industrial Union

offers information and special services to adults on Housing, Rest Homes and Nursing Homes, also part-time work for women with dependents and those over 60.

264 BOYLSTON STREET (opposite the Public Garden)



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served

Pre-Symphony Dinners

— Timely arrival for Symphony guaranteed —

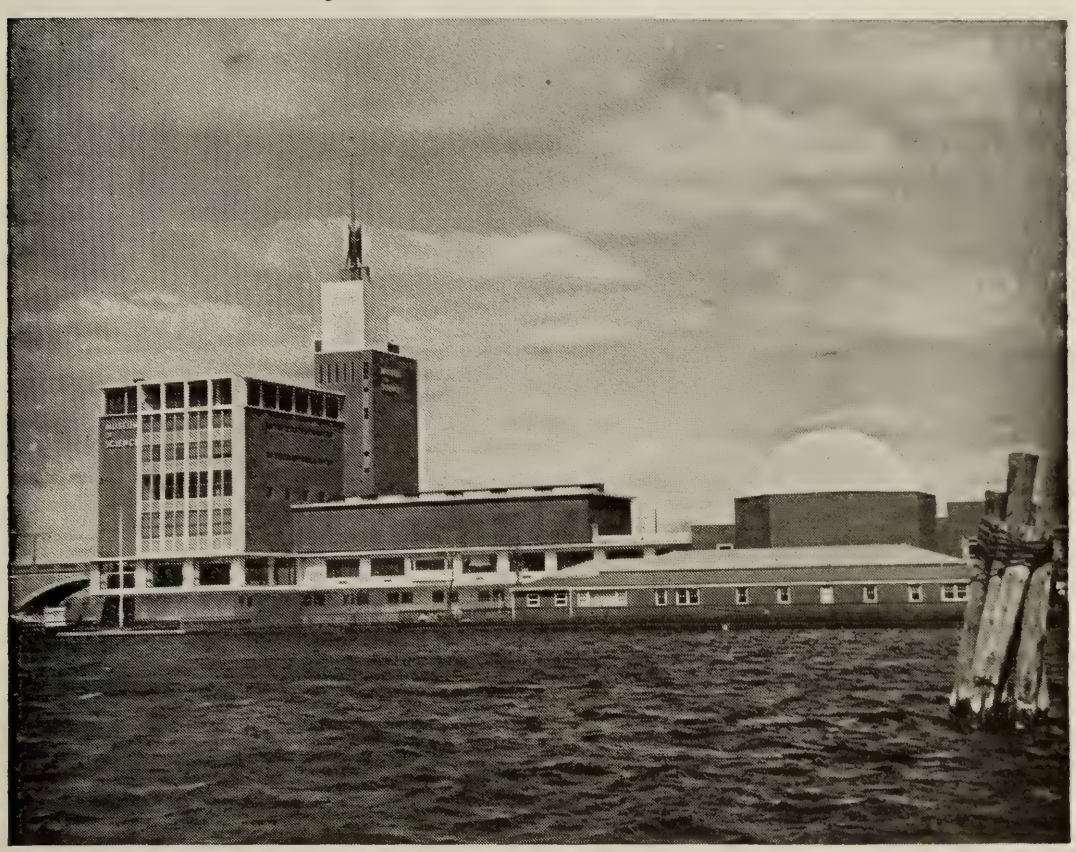
After Concert Snacks

Open Weekdays from Noon

Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

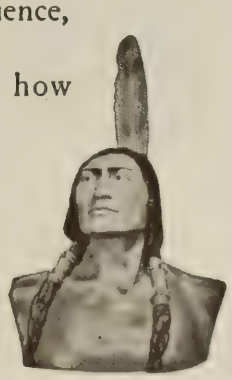


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

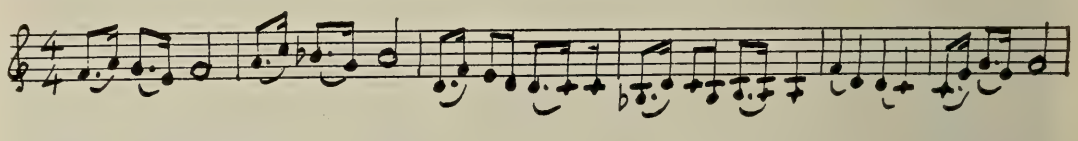
of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

"The first movement, dating from June, 1946, expresses precisely a 'state of spirit.' In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland, surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi,* which toward the end of the movement is cited entire in its original and ingenious form [horn]:

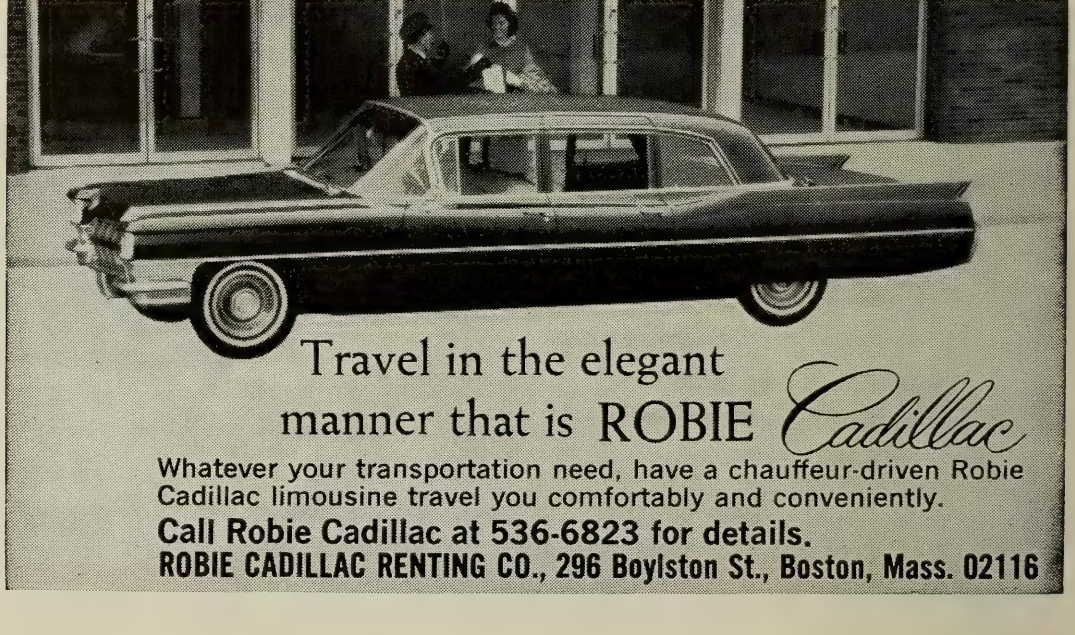


"The Finale is of polyphonic construction, a bit complex, perhaps (but the listener needn't become too concerned about that), in which the various components are progressively superposed. The form con-

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

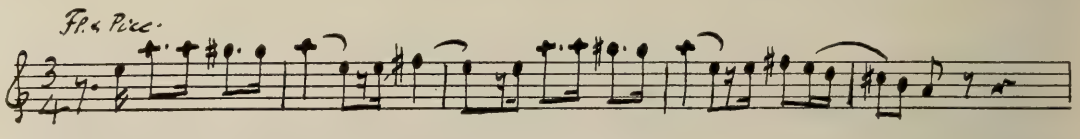
ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116



Charles Munch — an impression in pencil from the sketchbook of Mrs. Serge Koussevitzky

"There is a definite drive in all he does. He has a gentle power. Even though his movements are big, they are never violent but always harmonious, graceful."

tains elements of rondo, passacaglia, and fugue. From all of these superpositions there leaps forth the tune *Basler Morgenstreich,* which



soars over the stretto of the principal theme, and after a reference to the slow episode of the middle of the movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

• •

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this country in the summer of 1947 at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland.

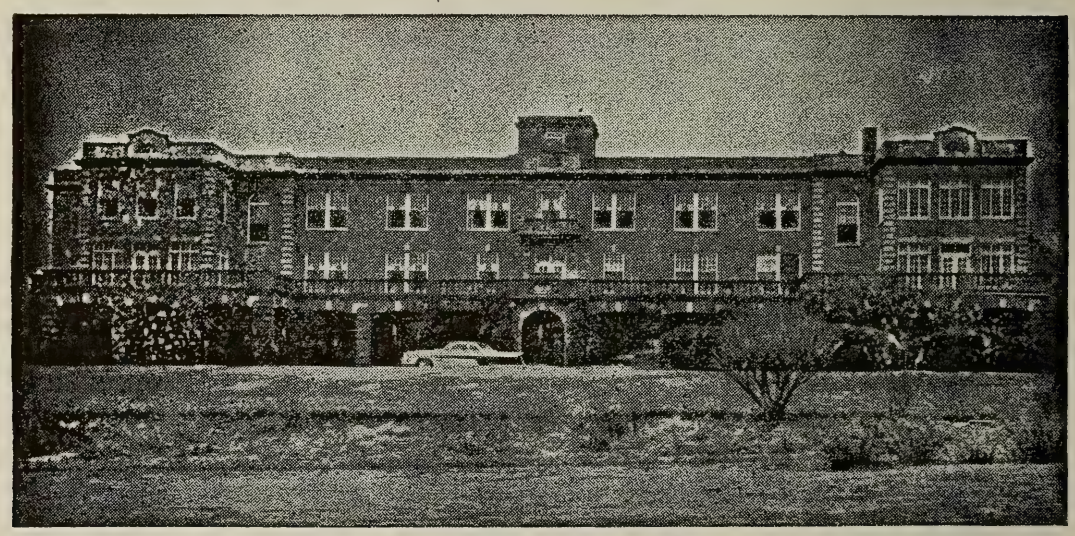
Arthur Honegger was a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
MATCH
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!
YOUR Independent Insurance AGENT
"SERVES YOU FIRST"
You can rely upon the Agent who displays this symbol. We do.
BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis,* there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque,* and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

attended the Conservatory of Zürich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He entered the Conservatoire in Paris in 1911, and there sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

WHEN CADILLAC OWNERS SAY GREAT...THAT MEANS GREAT!

A Cadillac owner is not the easiest of men to please. For he has come to expect all the good things that Cadillac alone can bring to his motoring life. It is significant, then, that long-time owners are so outspoken in their enthusiasm for the 1965 Cadillac. Their reasons? Cadillac's new lower, longer styling, for one. More spacious, more convenient interiors, for another. Richer fabrics and appointments, for still another. And, of course, smoother, even quieter performance. Have you seen the great new Cadillac yet?

Standard of the World Cadillac

considers the cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified as one of the *"groupe des six,"* a title which is now a legend. The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a mutual absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone

L'ESCARGOT
EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

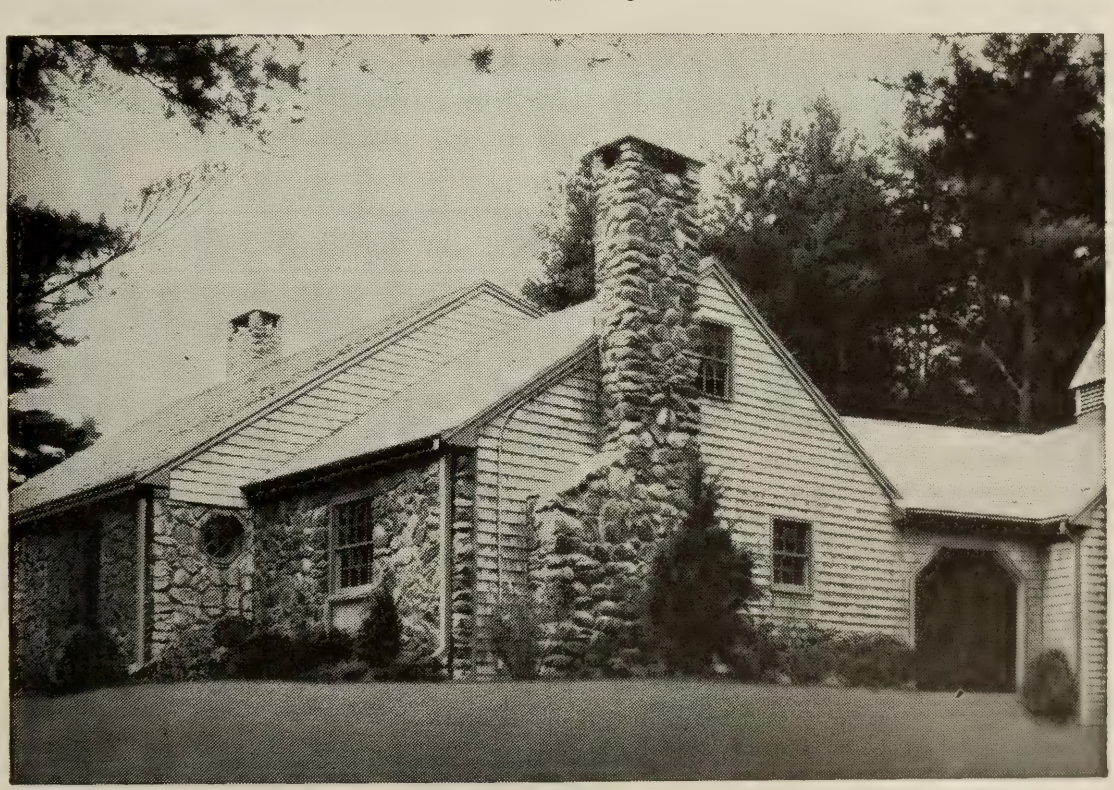
French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

158 MASS. AVENUE **MALBENS** CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

else – incidental music for *"Le Roi David."* It was begun and finished by necessity in two months, performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1921), and within two years spread its wings as a widely popular oratorio. According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. But *"Horace Victorieux"* (1921) showed him uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of *King David* with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

As the years passed, Honegger continued to sit "unperturbed in his study," as his art matured, found increased refinement and containment in accord with his nature. His fondness in his earlier years for vigorous thrust, athleticism, was gradually modified. The succession of his symphonies show the growth of an increasingly personal, an

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY

more people choose a
Garrard®
AUTOMATIC TURNTABLE
than all other record playing components.



Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.

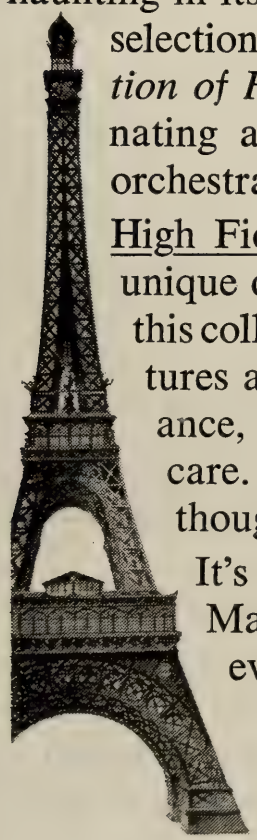


Charles Munch Conducts Music of His Beloved France

"In this superb recording, typical of Columbia's second-to-none product," says The American Record Guide, "one could hardly expect a better performance of any of these works."

It is a program of delicate French music. Ravel's elegant *Valses nobles et sentimentales* is treated with the particular sophistication that is the trademark of the composer's craftsmanship. The suite from Fauré's wistful incidental music for Maeterlinck's drama, *Pelléas and Mélisande* is haunting in its gentle melancholy. The selections from Berlioz' *Damnation of Faust* are graceful, fascinating and provocative in their orchestral color.





High Fidelity sums it up as "A unique disc. . . . Munch handles this collection of exquisite miniatures as though they were about to break; every nuance, every delicious phrase is caressed with loving care. His choice of tempos balance each other as though he were weighing hairs."

It's another triumph for Dr. Munch. This Columbia Masterworks Lp breathes the air of France and everywhere has her fragrance.

Charles Munch Conducting the Philadelphia Orchestra

The Sound of Genius on Columbia Records



ML 5923/MS 6523 Stereo

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

always more inward artist. The First Symphony (of 1930), could perceptively have been written by the composer of *King David* and *Pacific 2-3-1* — those that followed in the later years show little trace of that youthful ebullience. The Second Symphony, a work of the Second War, is music of a smouldering mood, breaking out in defiance only at the closing measures where trumpets overwhelm the strings. The Third (*"Liturgique"*) is his avowedly religious Symphony. The Fourth, the one new being played, is folklike and cloudless. The Fifth is more serious, more introspective, not only without gaiety but without proclamation. Each movement ends with a simple, quiet drum tap.

• •

René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

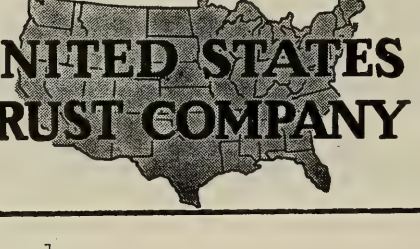
"Une sérenité toute goethienne, indice de sa bonne santé intellectuelle."

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The "*Rapsodie Espagnole,*" composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

The most recent performances in this series were on October 7–8, 1955.

Ravel has used 2 piccolos, 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons and sarrusophone (contra-bassoon), 4 horns, 3 trumpets, 3 trombones and tuba, strings, and a large percussion section; timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and 2 harps. The work is dedicated to "*Mon cher Maître,* Charles de Bériot."

THE *Rapsodie Espagnole* was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fond-

Chardas

AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails

1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596

Evenings from 5:00
American Express
Carte Blanche

"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

Available on request

41st ANNUAL REPORT

FOR THE YEAR ENDED DECEMBER 31, 1964

A Diversified Investment Company

State Street Investment Corporation

Organized in Boston in 1924

140 FEDERAL STREET, BOSTON 10, MASS.

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib



TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET

ness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the *Alborada del Gracioso* as a piano piece, and the *Habanera* from *Les Sites Auriculaires,* for two pianos. As he transformed the *Alborada* into bright orchestral dress, so he incorporated the *Habanera* as the third movement of the *Rapsodie Espagnole.*

The *Prélude à la nuit* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, pianissimo, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *Habanera* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* – fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6/8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a fortissimo close.

The Midtown Motor Inn Extends a Cordial Invitation to the

Symphony Subscribers

to attend the

Pre-Symphony Luncheons

in their fourth season with

Harry Ellis Dickson

Prominent Member of the Boston Symphony Orchestra, discussing

"Music of the World – Inside the B. S. O."

Other Guest Speakers

G. Wallace Woodworth
Professor of Music, Harvard University

Klaus Liepmann
Director and Professor at M.I.T.

Friday, March 5, 1965 • Michael Steinberg, Speaker
Music Critic of the Boston Globe
Sponsored by Chorus Pro Musica

MIDTOWN MOTOR INN

diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday, Tuesday, Wednesday and Thursday Concert Series – $4.00
Afternoon Tea served after the Concert

RAVEL AND "LES APACHES"

RAVEL'S place in the development of music in France has been referred to as that of a connecting link. Thirteen years younger than Debussy and influenced by his style, he found fame a decade later. He developed as an independent artist, alert to many trends, dedicated to none. He was looked upon as among the advanced, admired by the discerning, but by no means the majority until works like the *Alborada del gracioso,* the String Quartet and *Shéhérazade* in 1903, the *Rapsodie Espagnole* in 1905, made it evident that he was an outstanding master in music for piano, for a chamber group, for voice, for orchestra. The rise of the *Groupe des six* under the aegis of Satie just before the end of the First World War seemed to put him in the passing rather than the forward-looking paths of music. Meanwhile, his fame and his popularity with audiences at large increased steadily and rapidly.

Creatively speaking, his growth as an artist was in his later years retarded by circumstance. When the first World War came he was thirty-nine. He had completed his *Daphnis et Chloé* two years before, and that score was to prove a sort of apex. Not accepted for war service on account of his slight stature, he joined the ambulance service and found himself eternally waiting for orders while out of reach of music.

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

He lost his mother, to whom he was deeply devoted. He had fits of depression and never quite recovered his good health. He suffered from insomnia for the remainder of his life.

Ravel as composer was in many ways unique. He took hints from those composers who could enrich or clarify his style, but he imitated none. His music is distinctive and personal; every bar is unmistakable Ravel, yet it is not hard to trace his derivative enthusiasm — Debussy in particular. The error of his early critics, who classed him as among the weak imitators of Debussy, has been frequently and specifically disproved, yet it would be hard to imagine the bulk of his music if there had been no Debussyan precedent. Ravel took colors from Debussy's palette, but his clear, objective style had nothing of the "impressionism" of the man whom Rolland called "the great painter of dreams." Ravel especially admired Chabrier and Saint-Saëns and no doubt derived from them points in orchestration. He admired Fauré, with whom he studied, and Satie, composers who must have taught him discrimination in detail, the eloquence of simplicity. He eagerly responded to such Russians as Moussorgsky, Rimsky-Korsakoff, or Borodin when they were being newly "discovered" in Paris. His later association with Stravinsky, another colleague in Paris, was beneficial — it could not have been otherwise. He was never quite at ease with the *Société Nationale* and the *Schola Cantorum,* for the music of d'Indy, Chausson and the Franckists had never been wholly congenial. Ravel never belonged to

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

T. O. METCALF CO.
LETTER PRESS *PRINTING* PHOTO OFFSET
BOSTON, MASS. 02210
51 MELCHER STREET *Telephone:* HANCOCK 6-5050

a circle propagating a cause or waging æsthetic warfare in the usual Parisian manner.

The group with which he was associated called themselves *"Les Apaches."* They are enumerated by Victor I. Seroff in his biography of this composer. The circle escaped being a clique by its diversity among the arts – Florent Schmitt, the composer; Léon Paul Fargue, the writer; Émile Seguy, the designer; Tristan Klingsor, the poet; Ricardo Viñes, the pianist; M. D. Calvocoressi, the music critic. Later another critic, Émile Vuillermoz, joined them. Désiré Inghelbrecht, the conductor; Maurice Delage, the composer-pupil of Ravel. They came together on Saturdays at 39 Rue Dulong on the top of Montmartre. There, in the fourth floor apartment of Paul Sordes, the painter, they sat in a semi-circle around an upright piano or gathered around a table, listening to a new composition or piece of literature, or became involved in all-night discussions. They were drawn together because they enjoyed comparing their enthusiasm for certain writers, poets, painters or composers of their time. They were friends without a manifesto.

They all presumably had about the same taste in painting and literature as well as in music. Maurice Ravel shared with them their mania for Chinese art and their enthusiasm for Mallarmé and Verlaine, Cézanne and van Gogh, their love for Chopin and Couperin, Whistler and Valéry, and their admiration for the Russians – the Mighty Five –

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

and Debussy. Basically they all agreed in their opinions for, as one of them said, you cannot discuss a subject except with those who agree with you, and then you actually dispute only the details.

It was a group of young men whose art was their religion. They were ready to sacrifice everything to it. None of them, except for Maurice Delage, who had inherited a fortune, had much money. In fact, they had an utter contempt for money and claimed to have lost their respect for an artist when his work brought him some – they were that foolish. They sincerely believed that it was sufficient to sing, figuratively speaking. That is the way it was with them. And if they could buy enough tobacco, dark and strong, which was weighed and sold in large paper sacks, usually accompanied by a package of "Job" cigarette paper, to last them through the night, it was all they needed. Despite their poverty they were happy and managed to go *en masse* to the theatre, concerts, and art exhibits. They lived in such close harmony that they claimed that each one knew what every other one of them was doing, what he was thinking, and where he would be on the following day.

J. N. B.

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

FUNERAL SERVICE
J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND



BOSTON SYMPHONY CHAMBER PLAYERS

ERICH LEINSDORF, *Music Director*

SUNDAY, MARCH 14 • 8:30

Sanders Theatre, Cambridge

Piston	Divertimento for Nine Instruments (1946)
Mozart	Sonata for Bassoon and Cello, K. 292
Carter	Woodwind Quintet (1948)

INTERMISSION

Spohr	Nonet, Op. 31

PROGRAM SUBJECT TO CHANGE

TICKETS NOW . . . SYMPHONY HALL BOX OFFICE
CO 6-1492

ALL SEATS RESERVED: $2.50, $3, $3.50, $4

Mail orders accepted. Please make checks payable to the Boston Symphony Orchestra, and enclose a stamped self-addressed envelope to Symphony Hall Box Office, Box CP, Symphony Hall, Boston 02115.

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

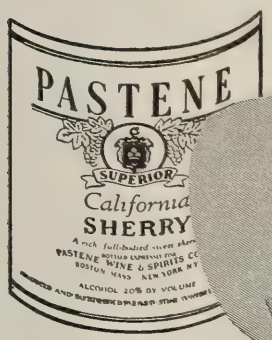
Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

Rosario Mazzeo, *Personnel Manager*

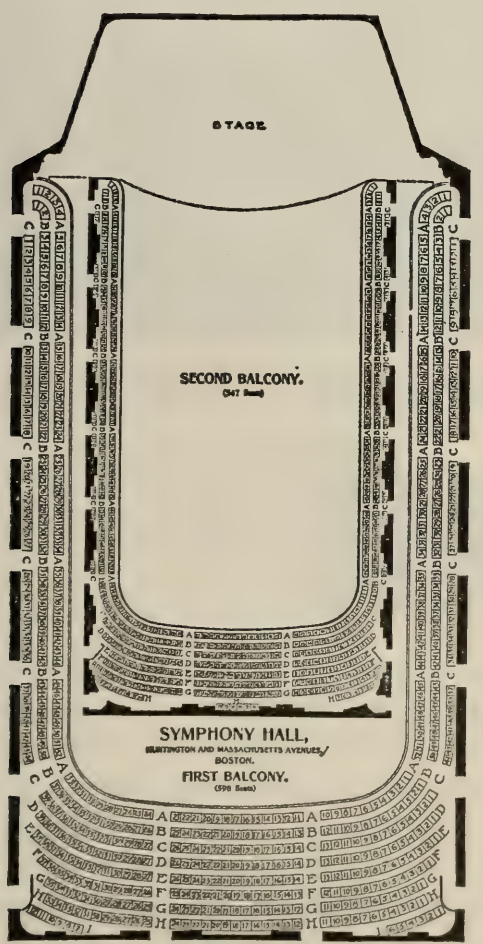


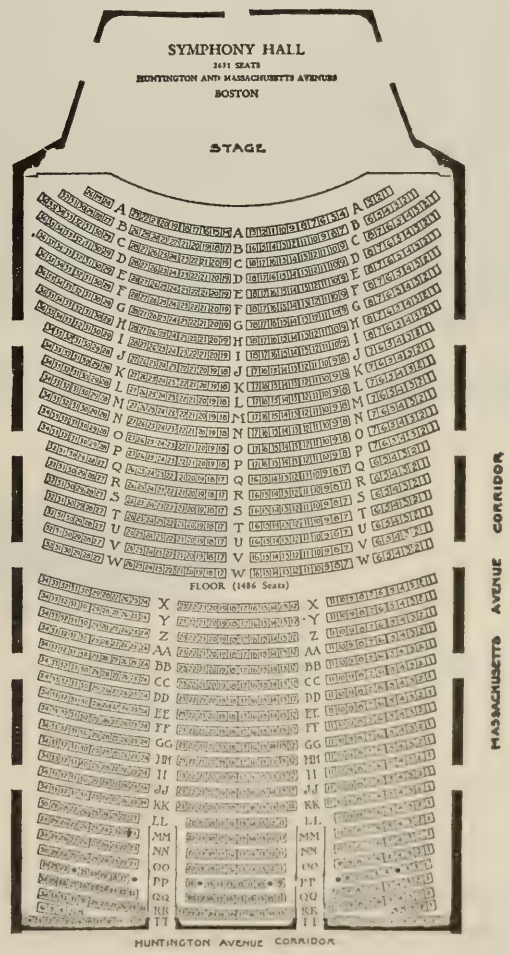
PASTENE WINES

PASTENE ★ PRODUCTS ★ Since 1874

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK







The distinguished Boston "Financial Cabinet" is about to convene



By "Financial Cabinet" we mean Boston Safe Deposit and Trust Company's unique team of specialists in estate planning and administration, in investment research and management, in trusteeship and banking which is literally at your command. Part of the team is about to meet here to review basic investment policy. Their diversified talents and knowledge are concentrated for the benefit of our customers. Ours is a highly personalized service based on the individual circumstances, needs and objectives of each customer. Boston Trust is truly unique among banks. Our primary business is the management of money and property. As one of the oldest and largest such organizations in New England, we serve individuals, institutions, families and corporations. For interesting information and details on how our "Financial Cabinet" might serve you, write us, or telephone Area Code 617 LI 2-9450©.

BOSTON SAFE DEPOSIT AND TRUST CO.

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.

Nineteenth Program

(To follow a tour of Northampton, New York, Brooklyn, Baltimore, New Brunswick, February 23–March 2)

FRIDAY AFTERNOON, MARCH 5, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 6, *at* 8:30 *o'clock*

STRAUSS . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

PISTON . . . . . Symphony No. 8

I. Moderato mosso
II. Lento assai
III. Allegro marcato

(First performance)

INTERMISSION

BRAHMS . . . . . Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST

GRANT JOHANNESSEN

Mr. JOHANNESSEN plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.



PENSION FUND CONCERT

Advance Announcement to
Boston Symphony Orchestra Subscribers

For the third successive year Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Artur Rubinstein to appear with them at the Orchestra's 133rd Pension Fund Concert to be given in Symphony Hall on Sunday afternoon, April 4, 1965, at 3:30 o'clock.

Those who attended the 1963 and 1964 Pension Fund Concerts heard this Titan of Pianists play Beethoven's Piano Concerto No. 4 and Piano Concerto No. 5 "Emperor," Rachmaninoff's Rhapsody on a Theme of Paganini, and the Piano Concerto No. 1 by Tchaikovsky.

This remarkable musical collaboration will be continued at the Pension Fund Concert on April 4 with performances of Beethoven's Piano Concerto No. 3 in C minor, Op. 37 and Brahms' Piano Concerto in D minor, Op. 15.

Boston Symphony Orchestra subscribers will have the first opportunity to share in this rich and rewarding experience. Subscribers may use the attached mail order form or visit the Symphony Hall Box Office now for the purchase of tickets. Public sale will begin on March 8.

TICKETS Floor: $12, $10, $8, $7, $6;
First Balcony: $12, $10, $8, $7, $6; Second Balcony: $5, $4

SYMPHONY HALL BOX OFFICE CO 6-1492

(PLEASE TEAR HERE)

Box Office, Symphony Hall, Boston, Massachusetts 02115

Please reserve.....tickets at $.....for the Boston Symphony Orchestra's Pension Fund Concert on Sunday, April 4, at 3:30 P.M.

My check for $.....is enclosed.

Location preference: Floor ☐ First Balcony ☐ Second Balcony ☐

Name.....

Address.....

(PLEASE ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE)

Twentieth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

LEOPOLD STOKOWSKI, *Guest Conductor*

BACH . . . . . Passacaglia and Fugue in C minor

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

AARON RICHMOND *presents*
under Boston University Celebrity Series auspices

NEXT FRI. EVE. & SAT. MAT., FEB. 26 - 27 • **JORDAN HALL**

JOSE LIMON DANCE CO. of 22

SUN. AFT., FEB. 28 • **SYMPHONY HALL**

NATHAN MILSTEIN

World-Famous Violinist STEINWAY PIANO

Vivaldi, A minor Sonata; *Bach,* Chaconne; *Beethoven,* "Spring" Sonata; *Mozart,* E major Adagio; works by *Paganini, Handel, Wieniawski.*

SUN. AFT., MARCH 7 • **JORDAN HALL**

LEON FLEISHER

World-Renowned Piano Virtuoso STEINWAY PIANO

Mozart, E-flat Sonata, K. 282; *Brahms–Handel,* Variations; *Copland,* Piano Sonata; *Chopin,* Fantasie-Polonaise, Mazurka in C-sharp minor, Scherzo in C-sharp minor.

SAT. EVE., MARCH 13 • **JORDAN HALL**

JULIAN BREAM

Celebrated Guitarist-Lutenist

SUN. AFT., MARCH 14 • **SYMPHONY HALL**

VIENNA CHOIR BOYS

SUN. AFT., MARCH 28 • **SYMPHONY HALL**

VAN CLIBURN

Brahms — Mozart — Chopin — Liszt STEINWAY PIANO

SAT. EVE., APRIL 3 • **SYMPHONY HALL**

HAGUE PHILHARMONIC

WILLEM VAN OTTERLOO, *Conductor*

Pijper — Bartók — Franck — Ravel

SUN. AFT., APRIL 11 • **JORDAN HALL**

JUILLIARD STRING QUARTET

Mozart, Quartet in A major, K. 464; *Bartók,* Quartet No. 3; *Schubert,* "Death and the Maiden" Quartet

---

SUN. AFT., APRIL 25 • **SYMPHONY HALL**

BBC SYMPHONY of London

ANTAL DORATI, *Conductor*

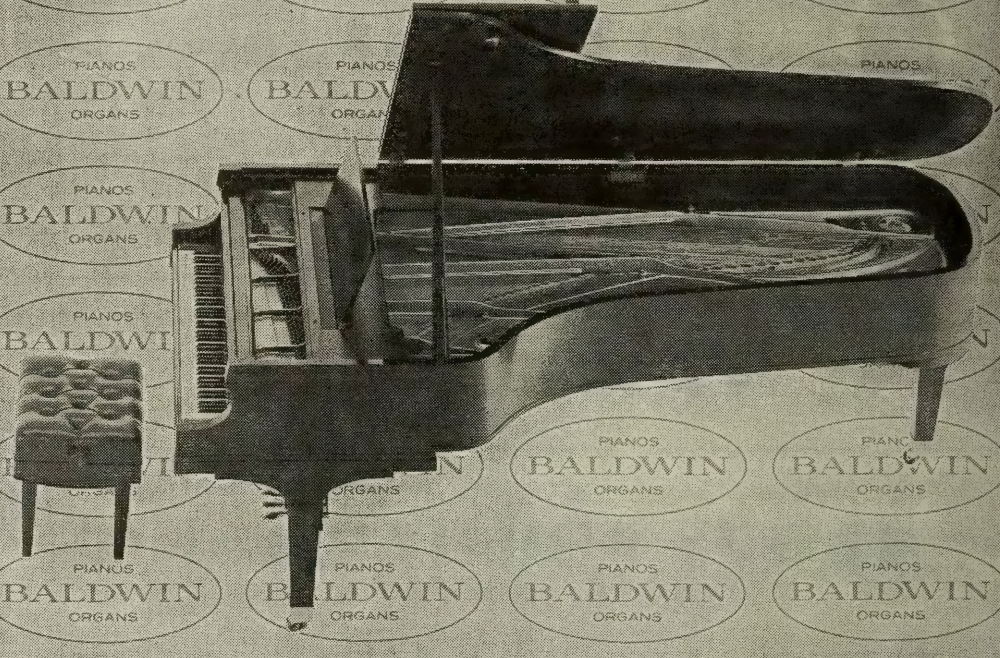
Stravinsky, Le Chant du Rossignol; *Gerhard,* Concerto for Orchestra, *Britten,* Our Hunting Fathers; *Bartók,* Concert Suite: The Miraculous Mandarin.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

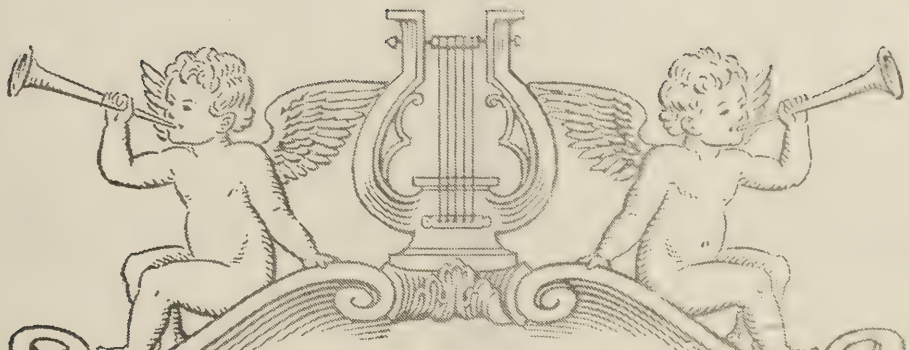
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

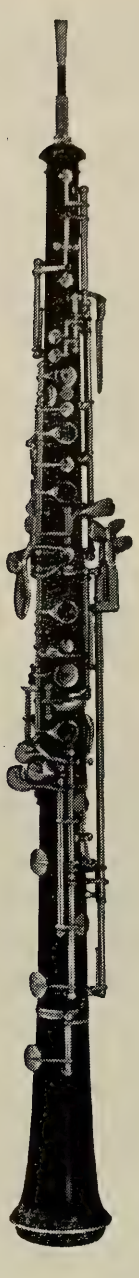


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 19 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

Cliburn, with the Boston Symphony under Leinsdorf in a Notable First Collaboration

Brahms Concerto No. 1



Leinsdorf, Cliburn, Concertmaster Silverstein: "intense, intelligent"

When artists of the stature of Cliburn and Leinsdorf address themselves to the recording of such a noble work, it is an event of major significance. Moreover, the collaboration here is one that is especially appropriate, as both are masters of the Romantic repertoire and style. Brahms' First Concerto is a "big" concerto, originally conceived as a symphony, that imposes heavy demands on both soloist and orchestra. Cliburn, Leinsdorf and the Boston Symphony meet this challenge in a recording that captures all the essential passion and intensity of Brahms' score.

This first collaboration between Cliburn, Leinsdorf and the Boston Symphony is also a "first" in two other respects: it is the first recording of this work by Cliburn, and the first recording of this important work in *Dynagroove* sound. Liner notes by Pulitzer Prize winner James A. Michener.

RCA Victor

The most trusted name in sound



CONTENTS

Program (for this week) . . . 1161
Program (March 12–13) . . . 1211
Program (March 19–20) . . . 1213

NOTES

Strauss ("Don Juan") 1163
Piston (Symphony No. 8) . . . 1183

ENTR'ACTES

Strauss at the Crossroads (*J. N. B.*) 1168
Stuffed Owls and Stiff Composers (*By Alan Rich*) 1194

NOTES

Brahms (Piano Concerto No. 2) 1204

WATERCOLORS

The exhibition now in the Gallery is loaned by the Boston Society of Watercolor painters.

THE SOLOIST

Grant Johannesen is appearing for the first time in this series. Born in Salt Lake City of Norwegian parents, he gave his first concert in New York in 1944. Since then he has toured this country a number of times. He first visited Europe in 1949, playing in France, Belgium, Holland, Germany and Norway. He was the soloist in the shorter series of this Orchestra in 1953 and 1964.

THE BERKSHIRE MUSIC CENTER

Erich Leinsdorf has announced plans for the Berkshire Music Center's Twenty-fifth Season, which will run from June 27 through August 22, concurrently with the Berkshire Festival. This is Mr. Leinsdorf's third season as Director of the Center, and he will continue to introduce innovations which strengthen its position as the nation's leading bridge between the post-graduate and professional level in music.

The Berkshire Music Center will be definitely divided into two parts, the PERFORMANCE DEPARTMENT and the TANGLEWOOD INSTITUTE. The Performance Department is limited to one hundred Fellows, each of whom has finished his formal training and begun his professional career, and will receive a fellow-

Makanna, Inc.
The Trousseau House of Boston



Taking a Trip?

You will love our printed acetate robe—that packs and washes beautifully. Pink or Yellow. Small, Medium, Large. **$25.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



women
salute the
costume in
Spring navy

Refreshing Spring-weight master sheer, eloquent ribbon flowers and cartridge pleating trimming the gored skirt dress and cardigan jacket. 14½-24½. 29.95

Better Dresses — Third Floor
BOSTON • BELMONT
PEABODY • FRAMINGHAM

ship stipend of $500. This number will include seventy orchestral instrumentalists, who will make up the Berkshire Music Center Orchestra; seven keyboard players; eight solo singers; four conductors; and ten composers. All instrumentalists and vocalists will concentrate on the performance of chamber music, devoting time to all areas of music from baroque to contemporary. Many chamber music programs will be presented before the public during the eight-week season. In addition, the seventy-piece Berkshire Music Center Orchestra will give five full-length concerts during the season. The works of the Composition Fellows as well as other young composers will be performed during the Music Center chamber concerts and during the 1965 Festival of Contemporary American Music, a plan which reflects the amalgamation of the Fromm Music Foundation program into the regular course, making contemporary music a truly integral part of every member's studies. All members of the Performance Department will attend a series of meetings on Musicianship, led by Mr. Leinsdorf and other eminent experts, in performance, musicology, composition, and other fields.

Mr. Leinsdorf divulged his plans for the 1965 session in an interview, and said in part:

"During my third summer as Director of the Berkshire Music Center I have suggested a new approach to our task. At the time of my appointment Mr. Cabot, the President of our Trustees, conveyed to me that he expected a fresh and unprejudiced search for best results. During the twenty-five years since the Center was first opened the entire educational system of the United States has experienced jolts, upsets, and reorientation. I am convinced that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment *per se,* and must be paid like any regular job. What we are starting at Tanglewood this summer —on a modest scale due to our limited funds—is this very concept.

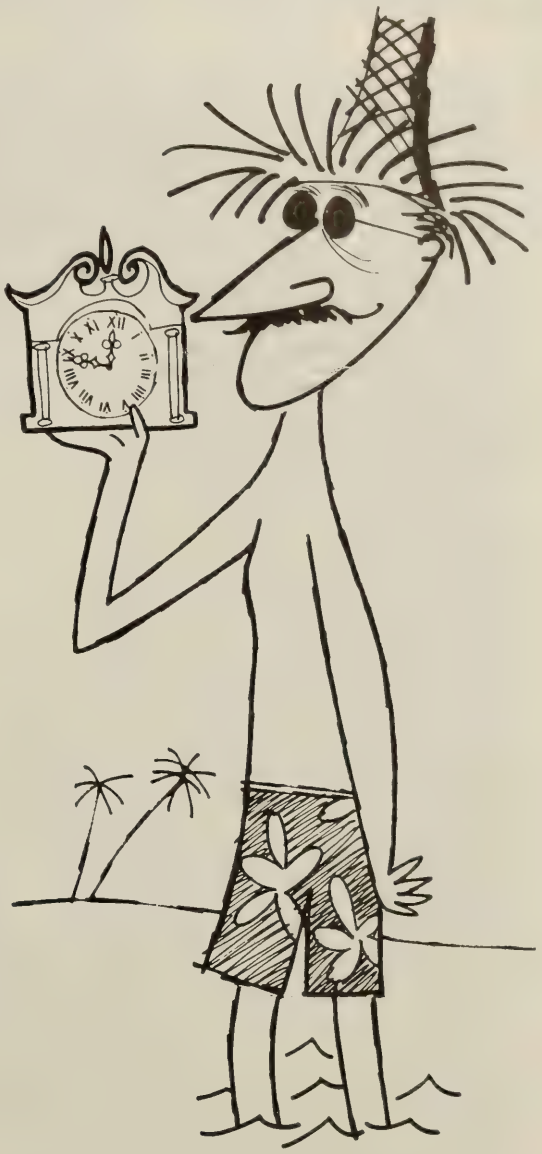
"To our new Performance Department a maximum of one hundred instrumentalists, singers and composers will be admitted. Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuit. The program will include all the performing groups on a new post-graduate level, as well as lectures and discussions and an amalgamation of the contemporary music program into the regular course, including the entire expanse of music in every member's studies.

"You might say that we live in a time when the musical profession and the musical public have two sets of values and standards, esthetically, emotionally and intellectually. I would even say philosophically. On one side are the composers, performers, and critics; on the other side is the ever-increasing audience, the unprecedented expansion of music as a spectator art, and the rapid increase of popular interest in composition and performance. For the period of transition in which we live it is useful to our musical culture to train what I should like to call *cadres* of well-informed and sophisticated music teachers, music administrators, people who conduct music appreciation courses, and amateurs.

"The Tanglewood Institute offers to musical laymen, teachers and non-performing musicians, a milieu of performances of the highest quality, in addition to a series of specialized seminars. Those who work in the larger field of school and amateur music will find here guidance, stimulation and new ideas. I believe that the Tanglewood Institute can give a great deal to all those people who are interested in the present state of music, whether they want to enjoy the contemporary style more or find stronger arguments for their instinctive conservatism, or to guide others toward one or both of these objectives, or to find a bridge between the composer and the audience.

"I have great hope and confidence that these two parts of the Berkshire Music

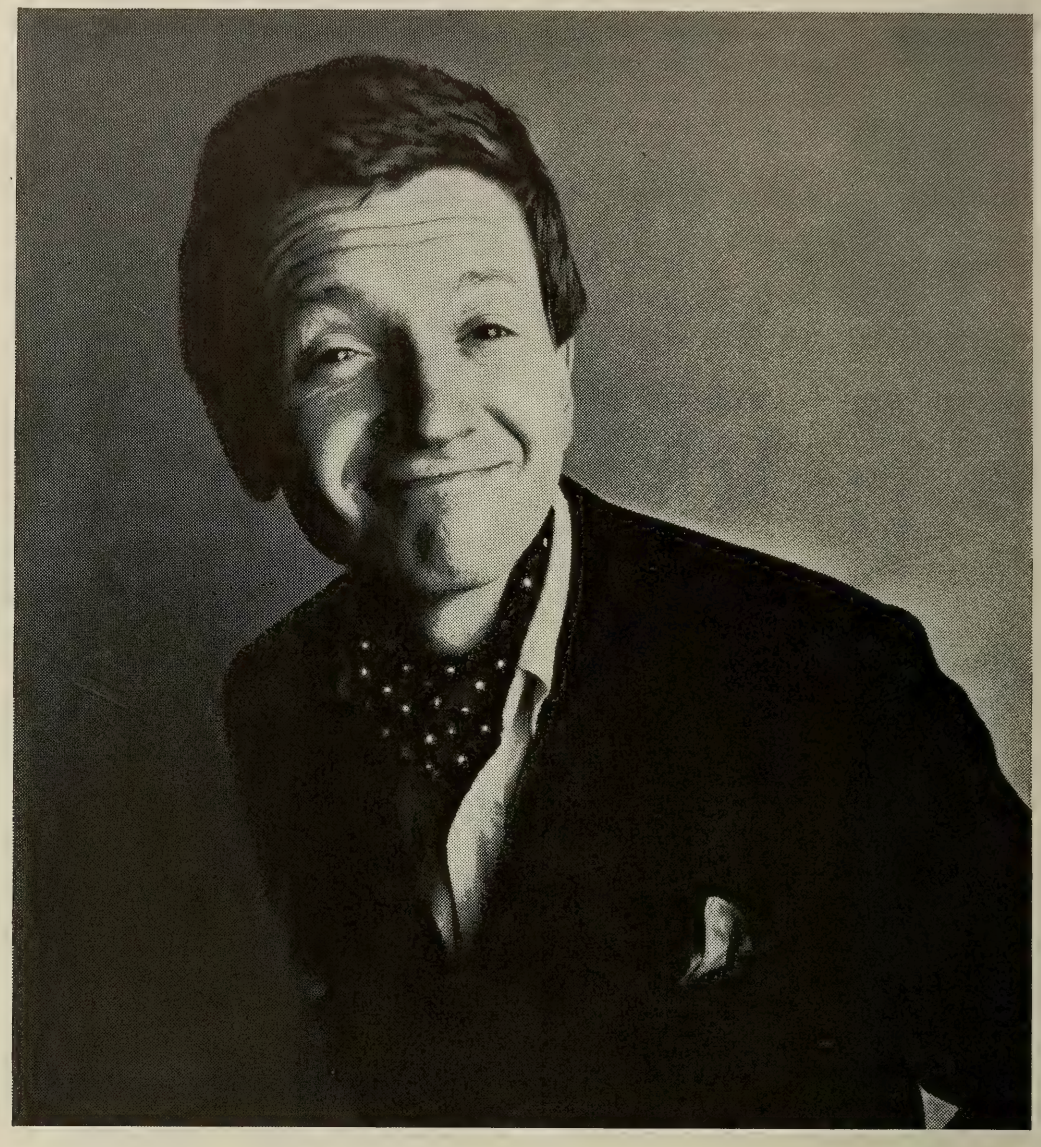
(Continued on page 1192)



GAD! Could you believe it!
So this is what I get with
those little stamps they
gave me. On top of real quality
at truly low prices . . .

STOP & SHOP
SUPER MARKETS

"I'm sure Father would have wanted me to have a Rolls."



We're used to being given plenty of rope in our work as trustee. And most of the time the requests we get are reasonable. But every once in a while, a beneficiary throws us a curve. Then we have to be firm. That's why this young man probably won't get his Rolls Royce.

Acting as trustee — as executor or guardian, too — is a big and responsible job. We try to face each problem with a steady eye to both sides of the equation — the financial and the human. We feel it is this basic philosophy, as much as anything else, that has made us the largest trust institution in New England.

We'll be glad to work with you and your lawyer to make your future plans come true.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Nineteenth Program

FRIDAY AFTERNOON, MARCH 5, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 6, *at* 8:30 *o'clock*

STRAUSS . . . . "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

PISTON . . . . . Symphony No. 8

I. Moderato mosso
II. Lento assai
III. Allegro marcato

(First performance)

INTERMISSION

BRAHMS . . . . . Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST

GRANT JOHANNESEN

Mr. JOHANNESEN plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



Navy teams
with white
to welcome Spring
Misses' Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

"DON JUAN," Tone Poem (after Nikolaus Lenau), *Op.* 20

By Richard Strauss

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The most recent performances in this series were on September 30–October 1, 1955.

The instruments required are: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 a first Court Conductor, whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien,* and a "Tone Poem" — *Macbeth.* He had ready for

Spring is not
Just for the birds

It is the perfect time to brighten your wardrobe with the cleancut look of navy sparked with white . . . from a fresh diversified collection at

Hurwitch Bros.

TWENTY NEWBURY STREET

his Weimar audience at the second concert of the season a new tone poem, *Don Juan,* which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its newly colorful instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

• •

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and



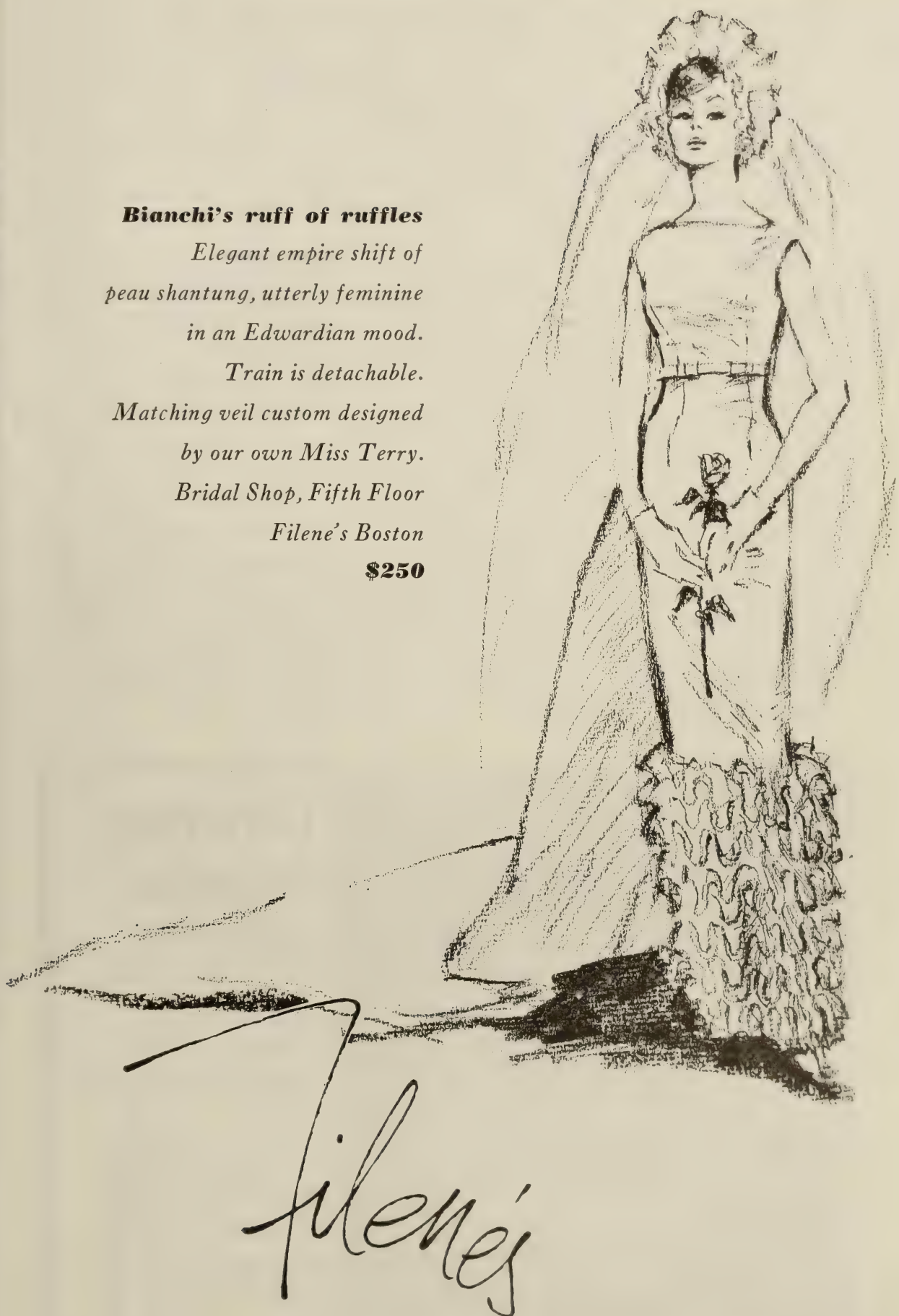
The Best in Lenten Foods from All Over the World

Meatless meals will be intriguing, even exciting, when prepared with S. S. Pierce foods. Our stores offer a taste tempting selection of seafoods, cheese, prepared macaroni and spaghetti, soups and fruits. A few favorites:

King Crab Meat
Canadian Lobster
Chinook Salmon Steak
Jumbo Cleaned Shrimp
Albacore White Tuna
Fish Chowder
Lobster Bisque
Sherried Crab Bisque
Macaroni With Cheese
Meatless Ravioli
Crema Danica Cheese
Spaghetti With Cheese
Clam and Corn Chowders
Sharp Cheddar Cheese

S. S. PIERCE

IMPORTERS and GROCERS



Bianchi's ruff of ruffles

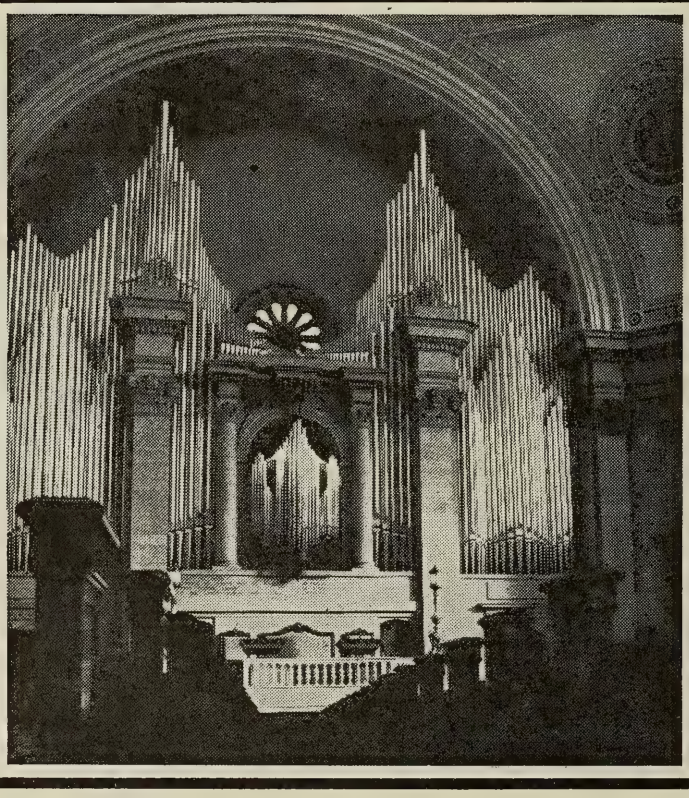
Elegant empire shift of peau shantung, utterly feminine in an Edwardian mood. Train is detachable. Matching veil custom designed by our own Miss Terry. Bridal Shop, Fifth Floor Filene's Boston

$250

filene's

Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Without various distracting details, it is possible to discern these main outlines in the music – at first a portrait of the impulsive and fiery hero of Lenau – a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.



Christian Science

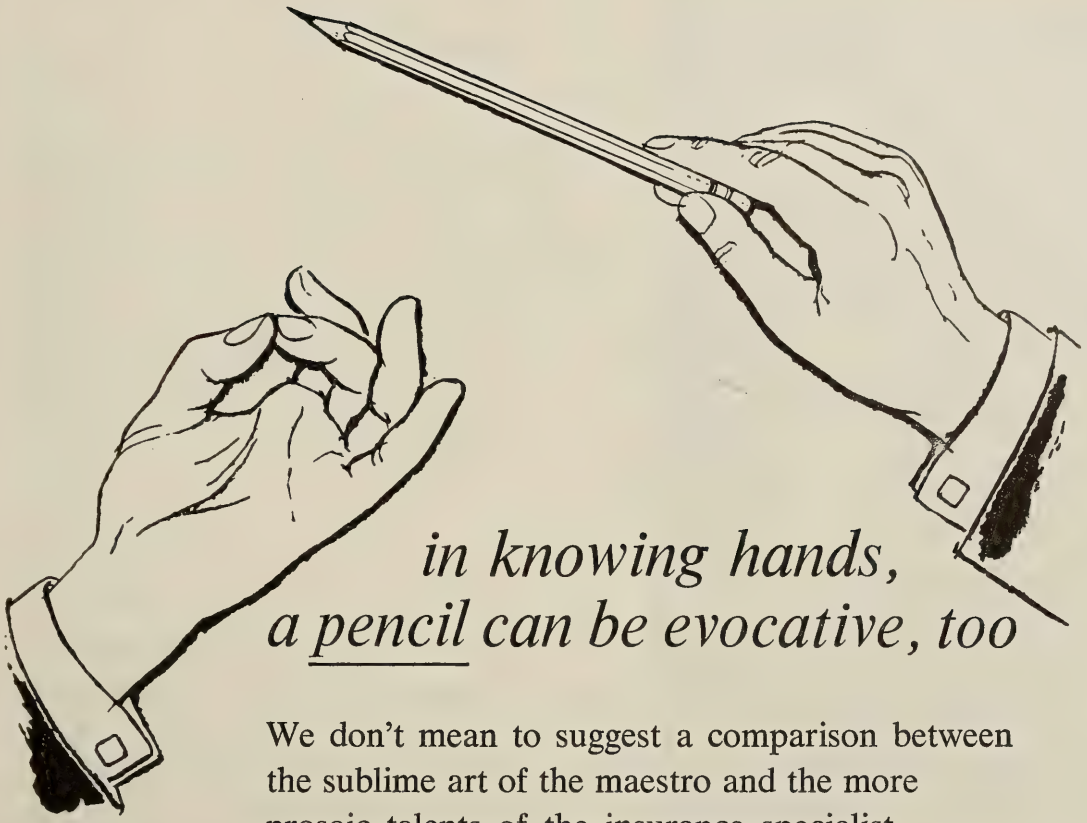
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

ENTR'ACTE

STRAUSS AT THE CROSSROADS

No composer, undergoing the growing pains of finding himself, has been surrounded with more violently opposing influences than the young Richard Strauss. Bred in the classical tradition, he held in greatest respect the music of Brahms and the advice of Hans von Bülow, Brahms' foremost champion. Brahms was in the autumn of his fame at that time, but Liszt and Wagner, who had recently died, had left music of powerful appeal and advocates who would have liked nothing better than to capture the youthful Bavarian to their cause.

The Wagnerian faction were to have their way with him. While writing his student compositions in the academic formalities of his schooling, Strauss kept moving with a steady consistency in their direction. When in the summer of 1888, at the age of twenty-four, he completed the score of *Don Juan,* he had reached the point of full commitment. With that extraordinary feat of daring and color handling, he was planting himself once and for all on the side of Weimar and Bayreuth. This was his first "tone poem" to be performed; he had given that categorical label to *Macbeth,* written two years before, and still to undergo revision and reach performance. *Macbeth* was the halfway

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

William Gibson



When he isn't designing brass instruments, playing Brahms lieder on the trombone, or managing a Little League baseball team, William Gibson manages to serve with great distinction as First Trombone of the Boston Symphony.

The author of this very American string of achievements comes by his interests honestly: he was born in the little town of Marloa, Oklahoma, attended Oklahoma State, and then moved on to the Curtis Institute, where he studied trombone under Gerhard and orchestral interpretation under Tabuteau.

After rising through the trombone ranks of the National, Indianapolis, Pittsburgh, and Philadelphia symphony orchestras, he joined the Boston Symphony Orchestra as first-desk man in 1955 and has remained here happily ever since. In addition to his performances with Symphony, he has appeared (and recorded) with the New England Brass Quartet, taught at the New England Conservatory and Tanglewood, and instructed his two teenage boys in . . . baseball, of course.

This salute to a member of the Orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would be happy to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

realization, *Don Juan* the clear crystallization of the Straussian *Tondichtung.*

A composer with less inward sense of direction would have been more perplexed by the surging, contrary impulses, the contradictory affiliations, the heady excitement aroused by even his early performances — an excitement not all in his favor. At twenty-four he was a musician of unquestionable promise, sympathetic and impressionable, eagerly encouraged by the conservatives on one side and the radicals on the other. In childhood he had been nurtured under the traditional point of view. His father, a horn player and a complete reactionary, was torn between pride in his brilliant son and dismay at Richard's increasingly liberal tendencies. Aside from the elder Strauss, two other men then in their late fifties held his allegiance and respect in spite of their entirely diametrical points of view. One was Alexander Ritter, the other Hans von Bülow.

Hans von Bülow was his classical preceptor. Strauss was a hopeful student of nineteen when he had first encountered him in Berlin, in the summer of 1883. Bülow was then a famous pianist and conductor. He was on the alert for young, emergent talent, warmly befriended Strauss and tried to open up the way for him. He was an ardent Brahmsian but an ex-Wagnerian. Wagner had ten years before



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

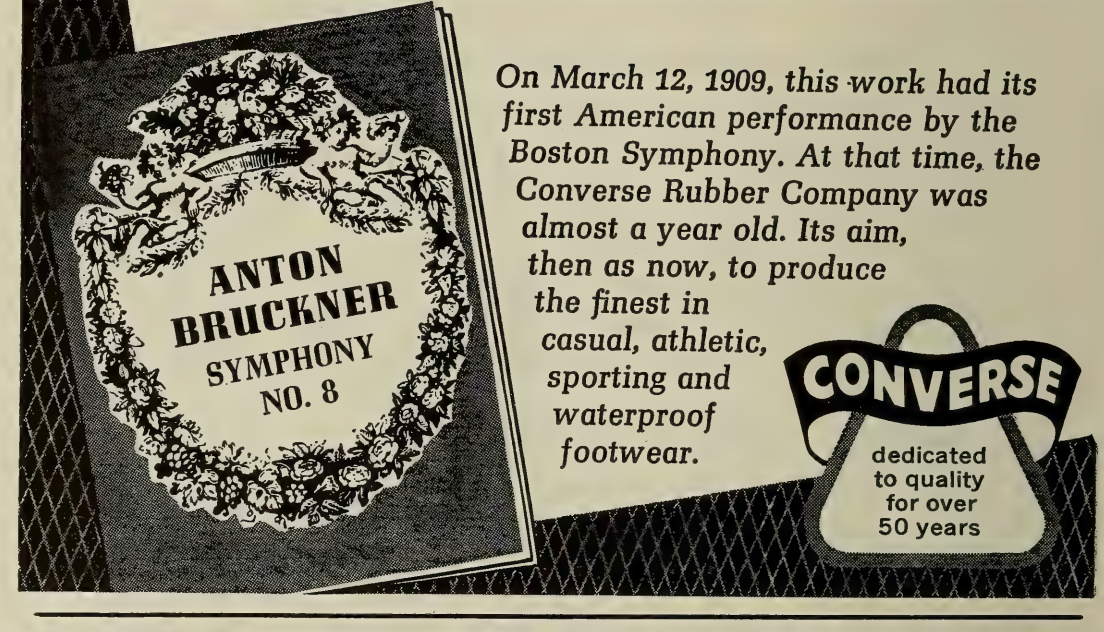
John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

deprived him of his wife (Cosima von Bülow, née Liszt). He still conducted the music of Wagner, but attached his personal loyalties, his capacity for devotion, to Brahms. Brahms became his battle cry, sometimes to that composer's embarrassment when Bülow made defiant speeches at concerts proclaiming Brahms as the true successor to Beethoven. Brahms accordingly was much honored at the Duchy of Meiningen when Bülow was the *Hofkapellmeister* there, and when he made Strauss his assistant in that post in 1885. It was during the tenure of Strauss that there took place the first performance of Brahms' E minor Symphony, what Bülow called the "Thirteenth" Symphony (by the logic of nine plus four).

The friendship of the two men during the Meiningen season was on the one side respectful and grateful, with a touch of adoration, on the other warm and generous, almost, but not quite, forbearing. It was for deeper, musical reasons that their association was headed for trouble, although neither could have suspected it at first. Strauss approached his "honored master" with caution, for Bülow was notoriously and unreasonably explosive, and was capable of directing rude remarks at the Princess herself when her Highness visited rehearsals. Since the music of Wagner had become an ineradicable part of his nature, and



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
State Street Research & Management Co.

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JOHN L. THORNDIKE
Assistant to the Treasurer, Harvard College

JAMES N. WHITE
Scudder, Stevens & Clark

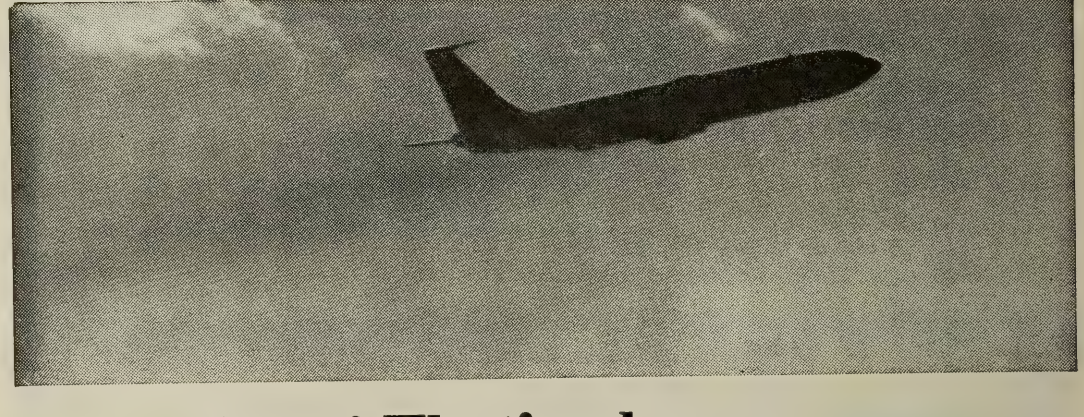
ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

still appeared on his programs, since there were family complications, such as the custody by Cosima of his daughter Daniela, it is not surprising that he was full of inner conflict, subject to attacks of nerves. However there was for a long while no apparent friction between Bülow and Strauss.

Strauss as a young and rapidly developing artist was alert to every musical tendency about him, and not too concerned with musical party politics. As a matter of fact, he had an ear for the music of Wagner and Liszt that was more than sympathetic – it was acquisitive to the extent that he was gradually coming to the realization that here lay his true natural inclination, his true course. He had been bred in the pattern of the sonata forms and had tried his hand at chamber pieces in each combination: a string quartet, a suite for winds, a sonata for piano, for cello, concertos for violin, for horn, even a symphony (1883–1884). There appeared increasing liberties within thematic shape and development which found a peak in the Violin Sonata of 1887, a sort of seal of accomplishment upon the chamber field he was about to abandon. It had foreglimpses of the impish *Till,* still unwritten, and a slow movement which he called an "Improvisation." The *Burleske* for Piano and Orchestra, his last solo concerto until his old age, was a brilliant accomplishment, but also a similar point of departure. By

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première

PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

that time, full orchestral color was his obvious goal. Liszt's "symphonic poems" gave him a pattern. The Wagnerian virus had also inevitably taken hold of him, and would not be re-aligned to his artistic needs until he had met disaster with his first opera, *Guntram* (1893).

Alexander Ritter was his Romantic instigator at this time, giving him the kind of encouragement and assurance he most wanted to hear, and which he was not getting from Bülow. Ritter had had a long career as conductor and composer. Strauss became acquainted with him as a violinist in the Meiningen Orchestra. Symphonic poems which have survived only as titles indicate his æsthetic tendency: *Seraphische Phantasie, Erotische Legende.* Ritter had not only labored in the camp of Liszt and Wagner – he had married into it. He was the husband of Wagner's niece Franziska, who was a Wagnerian soprano. Ritter has left his principal impress on history not as a composer or performer, but as a friend of Wagner and as the man who talked Strauss into the full tide of orchestral color, of free fantasy under the banner of *"Musik als Ausdruck."* He found Strauss an innocent craftsman of tones but also an impressionable and ready listener, and led him into the ways of speculation, self-inspection, and declared purpose.

Strauss had composed his Symphony in F minor in 1884, with the respect for form expected of a good Brahmsian, and Bülow praised and performed it. When he wrote a second "symphony," the result of a trip to Italy, and called it *"Aus Italien"* (1886), it became evident that his sense of duty to classical symphonic structure had all but evaporated. When Strauss was composing *Don Juan* he well knew that Bülow would disapprove in theory, would consider it a final capitulation to the unpardonable thesis that music should find its form through its immediate expressive need. Bülow was to applaud *Don Juan* at its



first performance because it was irresistible, a triumph for its maker, but he was to realize at the same moment that he had lost his protégé to the other camp. Strauss foresaw this — he was distressed when a note of sarcasm began to show in the Master's letters. Strauss, striving to preserve their friendship, had no recourse but to try to justify himself in writing. He might have written what was the plain truth: "This path draws me, it has become my own. I cannot abandon it. I cannot even question it." Instead he wrote from Munich, August 24, 1888, this earnest and touching letter:

"Whether I can immediately reverse the direction in which I have been moving by way of development from the F minor Symphony is something about which I cannot yet give an assurance. A linking up with the Beethoven of *Coriolan, Egmont,* the *Leonore III* overture, of *Les Adieux,* above all with the late Beethoven, whose complete *oeuvre,* in my opinion, could never have been created without a poetic subject, seems to me the only course for the time being by which an *independent further* development of our instrumental music is yet possible. If I lack the artistic power and talent to achieve something worthwhile in this direction, then it is certainly better to let it rest with the big nine and their distinguished progeny of four. I don't understand why, before we have tried our strength to see whether we are capable of



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE
4 1/4 % ANNUAL RATE
EARN AN EFFECTIVE ANNUAL RATE OF 4.31% DIVIDENDS COMPOUNDED 4 TIMES A YEAR!
SAVE BY MAIL
POSTAGE PAID BOTH WAYS
SAVINGS INSURED BY U.S. GOV'T AGENCY
HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

independent creativity and perhaps of advancing our art by a tiny step, we immediately want to talk ourselves into decadence and assume the attitude of decadence in advance; if nothing comes of it – well: I still think it is better perhaps to have taken a wrong turning and said something wrong, but in pursuit of one's genuine artistic conviction, than to have said something superfluous on the old, well trodden high road.

"Allow me one further brief unburdening, in which I may perhaps succeed in clarifying my point of view, perhaps I can say to you in writing what I could never have said verbally.

"From the F minor Symphony onwards I have found myself in a gradually ever increasing contradiction between the musical-poetic content that I want to convey and the ternary sonata form that has come down to us from the classical composers. In the case of Beethoven the

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

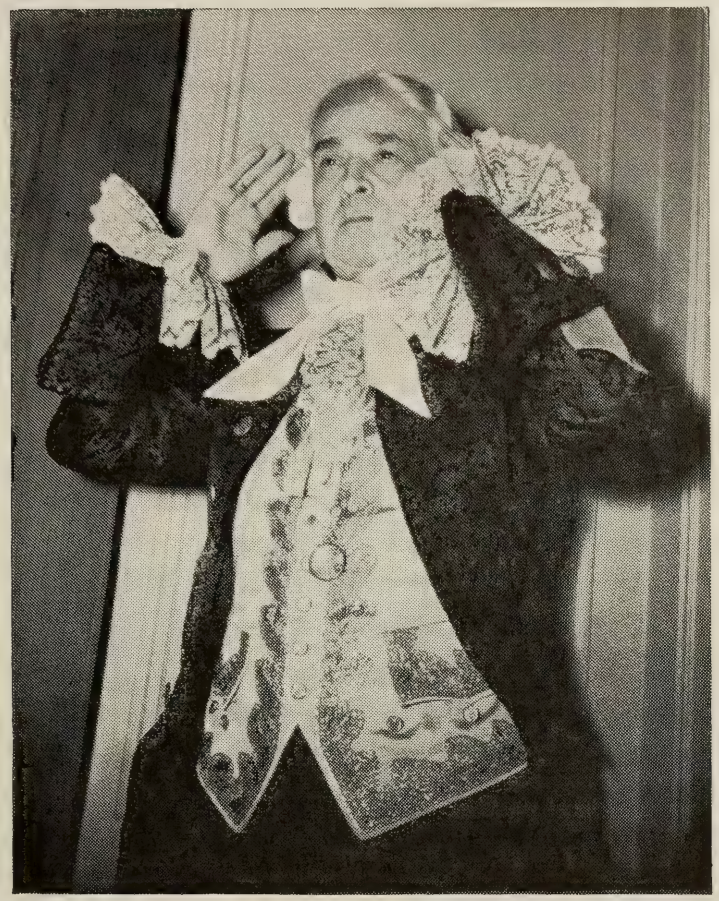
Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting

Chairman Ladies Committee, Mrs. Charles E. Cotting



Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

musical-poetic content was for the most part completely covered by this very 'Sonata form,' which he raised to its highest point, wholly expressing in it what he felt and wanted to say. Yet already there are to be found works of his (the last movement of the A-flat major Sonata, Adagio of the A minor Quartet, etc.), where for a new content he had to devise a new form. Now, what was for Beethoven a 'form' absolutely in congruity with the highest, most glorious content, is now, after sixty years, used as a formula inseparable from our instrumental music (which I strongly dispute), simply to accommodate and enclose a 'pure musical' (in the strictest and narrowest meaning of the word) content, or worse, to stuff, and expand a content with which it does not correspond.

"If you want to create a work of art that is unified in its mood and consistent in its structure, and if it is to give the listener a clear and definite impression, then what the author wants to say must have been just as clear and definite in his own mind. This is only possible through the inspiration by a poetical idea, whether or not it be introduced as a programme. I consider it a legitimate artistic method to create a correspondingly new form for every new subject, to shape which neatly and perfectly is a very difficult task, but for that very reason the more attractive. Of course, purely formalistic, Hanslickian music-making will no longer be possible, and we cannot have any more random pat-

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

terns, that mean nothing either to the composer or the listener, and no symphonies (Brahms excepted, of course) that always give me the impression of giant's clothes, designed for a Hercules, in which the puny maker is trying to comport himself elegantly.

"The exact expression of my artistic thinking and feeling, and in style the most independent and purposeful work I have yet done, is *Macbeth.*

"Perhaps you will acquire sympathy for some later work of mine, that is a little less stark and brutal in content than *Macbeth,* and also for the way I have now chosen to follow." (He surely had in mind *Don Juan,* then on his work table.)

The correspondence from this point becomes less frequent. As Bülow rejected Wagner while deeply bound to his music, he must have felt the logical necessity of rejecting Strauss on principle, while inwardly loving and admiring his younger colleague. He was at once aware of the gleaming brilliance of *Don Juan,* the fine assurance of the young master in his new manner of musical speech.

Von Bülow died in 1894, before *Till Eulenspiegel* and the great succession of tone poems and operas.

J. N. B.

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



SYMPHONY No. 8

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Symphony, which was completed on January 27 of this year, was commissioned by the Boston Symphony Orchestra and is dedicated to Erich Leinsdorf.

The following instruments are used: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, tambourine, cymbals, tam-tam, bass drum, 2 harps and strings.

WALTER PISTON has kindly provided the following account of his new Symphony:

"When my Fourth Symphony was performed recently by the Boston Symphony under Erich Leinsdorf, a lady stopped me in the corridor and said, "Please excuse my asking a personal question, but I want so much to know what you and Mr. Leinsdorf were talking about while taking a bow." I had thought all the questions one could ask a composer had been put to me, but this was new. Furthermore, and oddly enough, it happened that I did have something to tell. Mr. Leinsdorf was saying, "Now you must write something for us," the Fourth Symphony having been composed for the Minneapolis Symphony, the Third and the Sixth for the Boston Symphony but under Serge Kousse-



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

MUSIC OF AARON COPLAND

AARON COPLAND, *guest conductor*

with

THE NEW ENGLAND CONSERVATORY CHORUS

Lorna Cooke deVaron, *conductor*

MARCH 10 • JORDAN HALL

8:30 P.M. • ADMISSION FREE

vitzky and Charles Munch, respectively. It is well known that the Orchestra has shown different qualities of sound and style under the regular leadership of these three distinguished conductors, so the proposal was for me timely, logical, and intriguing. We continued our conversation in the Green Room. Replying to my query as to the kind of piece he would like, the maestro put forth several attractive suggestions, all of which I hope one day to carry out. When I voiced a preference for the Eighth Symphony he heartily agreed.

"The greatest service one can render a composer is to play his music, a service beside which that of supplying him with food and lodging appears under the heading of relatively minor fringe benefits. For it is only by hearing his works performed that he is enabled to progress and develop as a creative artist. Also, the knowing that someone wants him to compose, which he is going to do anyway, is nonetheless stimulating and encouraging. In this work it has been my intention to make music that will be sympathetic to the performers and the listeners, admittedly a quaint and old-fashioned notion. Rather than make an attempt at describing the symphony in words, I prefer to take the liberty of reminding the listener of his individual role as receiver of a musical communication. The content of the message conveyed will

Women's Educational and Industrial Union

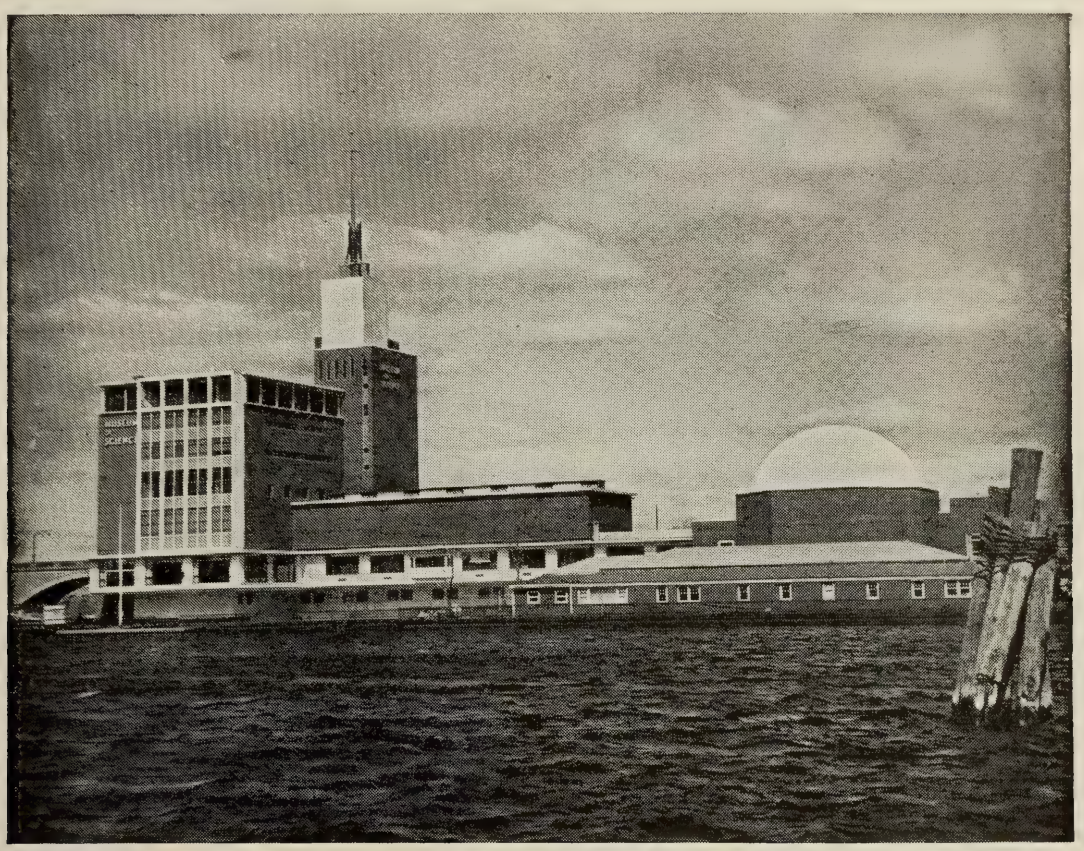
offers information and special services to adults on Housing, Rest Homes and Nursing Homes, also part-time work for women with dependents and those over 60.
264 BOYLSTON STREET (opposite the Public Garden)



Cott
QUALITY BEVERAGES
NOTED FOR GOOD TASTE

Café Budapest
Café Budapest
268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388
Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

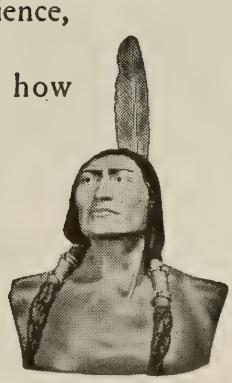


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

be, and should be, interpreted by him in his own way, and conditioned by his own personality and experience. His is an indispensable role, for without a receiver there can be no communication."

• •

Mr. Piston, whose previous seven symphonies have been performed by the Boston Symphony Orchestra, was awarded a Pulitzer Prize for the Third in 1948, and the Second was the choice of the New York Music Critics Circle in 1945.

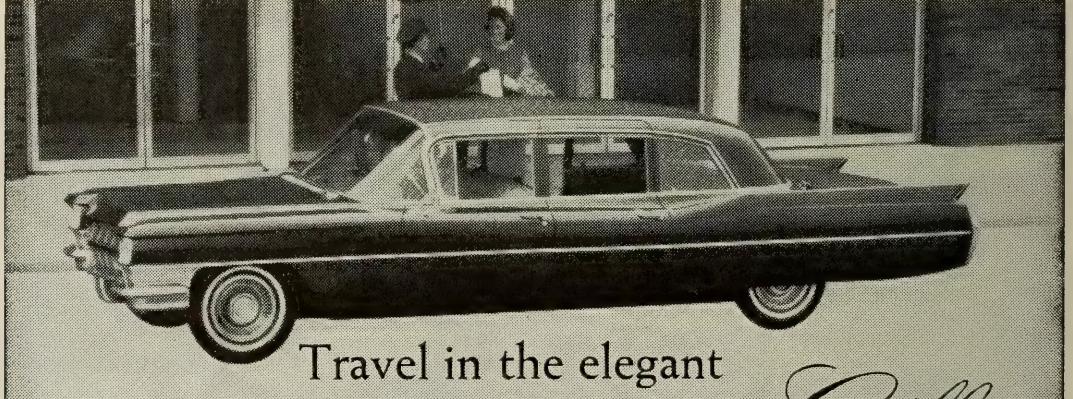
Two summations of Walter Piston and his music are at hand. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and rag-

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

TICKET RESALE AND RESERVATION PLAN

The Trustees of the Boston Symphony Orchestra are constantly grateful for the thoughtfulness of those subscribers who notify us when they will be unable to attend a concert and permit the Orchestra to resell these tickets at the Symphony Hall Box Office. In addition to the pleasure you afford others by making it possible for them to hear the Orchestra in person, you also afford the Orchestra a direct financial benefit: last season the Orchestra's deficit was reduced by almost $16,000 through the resale of subscribers' tickets.

Subscribers who do plan to release their tickets for a specific concert are urged to do so as soon as convenient; they need only call Symphony Hall, CO 6-1492, and give name and location to the switchboard operator.

Subscribers who release their tickets for resale will continue to receive written acknowledgment for income tax purposes.

On the other hand, subscribers and Friends of the Boston Symphony Orchestra as well as other residents and visitors in Boston may request tickets for individual concerts. To make your request, please telephone Symphony Hall and ask for "Reservations"; these will be filled in order of request as turned-in tickets become available. Since the management knows from experience approximately how many returned tickets it may expect, no reservations will be taken when the caller can no longer be assured of seats. These tickets may be purchased and picked up from the Symphony Hall Box Office on the day of the concert three hours prior to concert time. Tickets not claimed a half-hour before concert time will be released and sold to the general public.

time. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

The second was written by Nicolas Slonimsky:

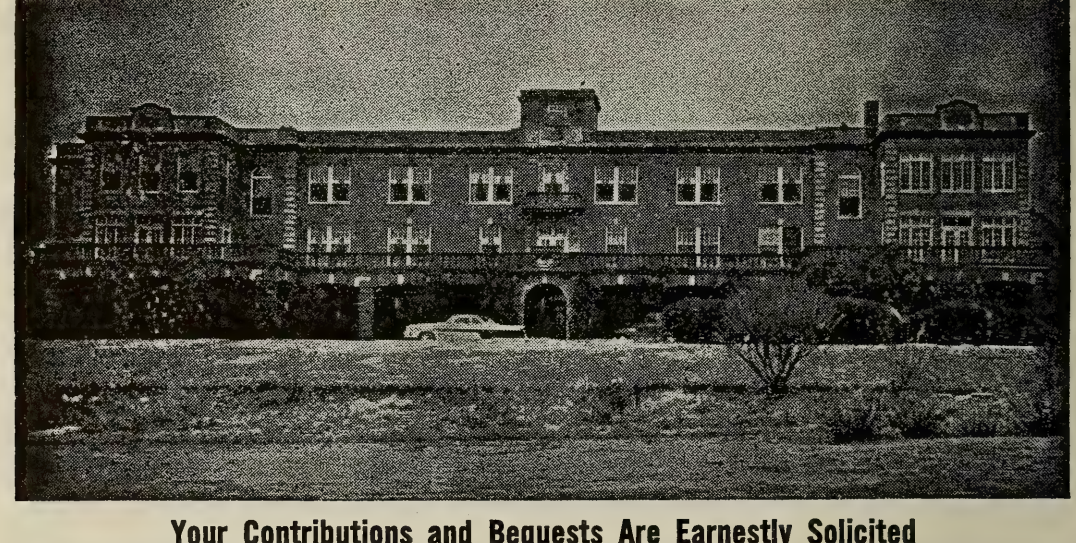
"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!
YOUR Independent Insurance AGENT
"SERVES YOU FIRST"
You can rely upon the Agent who displays this symbol. We do.
BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

(Continued from page 1159)

Center, the Performance Department and the Tanglewood Institute, can make a singularly significant contribution to our music world. We are part of a huge population and education explosion. We try to cope with unprecedented growth, demand for more education, for more art, more books, more music. It is bewildering. My main concern is that the word *more* should never replace the word *better*. Thus I am not looking for more concerts and more students, but for better concerts and better students. Yet our whole civilization imperatively asks us to do more. To combine the *more* with the *better* is the big task which needs to be tackled, and we at the Berkshire Music Center are making every effort, I hope with sufficient equipment of heart and mind, to contribute something very useful and important to music in the 60's and 70's of this century."

CHAMBER CONCERT

The Boston Symphony Chamber Players will present their third and final Boston concert this season in Sanders Theatre Sunday evening, March 14, at 8:30 p.m. The new organization of the Boston Symphony Orchestra's principal players will perform Piston's Divertimento for Nine Instruments (1946), the Sonata for Bassoon and Cello, K. 292 by Mozart, the Woodwind Quintet (1948) by Elliott Carter, and the rarely heard Nonet by Ludwig (Louis) Spohr, for string quartet, woodwinds and horn.

PENSION FUND CONCERT

ARTUR RUBINSTEIN will be soloist at a concert for the benefit of the Orchestra's Pension Fund on April 4.

(See page 1212)

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53

Long's
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

SOMETIMES CADILLACS OUTNUMBER THEM ALL!

Wherever important events occur, you are very likely to see Cadillacs in greater numbers than all other cars combined. And this year promises to see Cadillac even more firmly entrenched as the overwhelming choice of people with a sound sense of value, an eye for good taste, and a spirit that takes to action. The new 1965 Cadillac is so new in performance, so restful in ride and handling and so abundant in luxuries, that it leaves no other logical choice in fine cars. If you're in search of quality and performance—size and luxury—in your next car, you should drive a 1965 Cadillac soon. It's at your dealer's now.

Standard of the World Cadillac

STUFFED OWLS AND STIFF COMPOSERS

By ALAN RICH

(*New York Herald Tribune,* November 29, 1964)

ONE of my favorite books for rainy nights is a paperback collection called *The Stuffed Owl,* which the editors describe quite frankly as "An Anthology of Bad Verse." This is not a collection of the doggerel you or I might turn out before breakfast; its authors are real professionals. There are reams of Wordsworth, Tennyson, Browning and Poe, and they are so awful that they are sheer delight.

Music has its stuffed owls, too. The repertory is disquietingly large. If Homer could nod, Beethoven could snore, and snore he did. He could write some of the worst bad music in existence: not only the obvious pieces like the *Battle Symphony* and the piano variations on *God Save the King,* but trash on a much higher plane as well. Would Beethoven's name have survived on the strength of the finale of the Violin Concerto? What about the finale of the Ninth Symphony purely as music, not as "the stroke of genius that gave the symphony the voice of humanity"?

L'ESCARGOT
EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

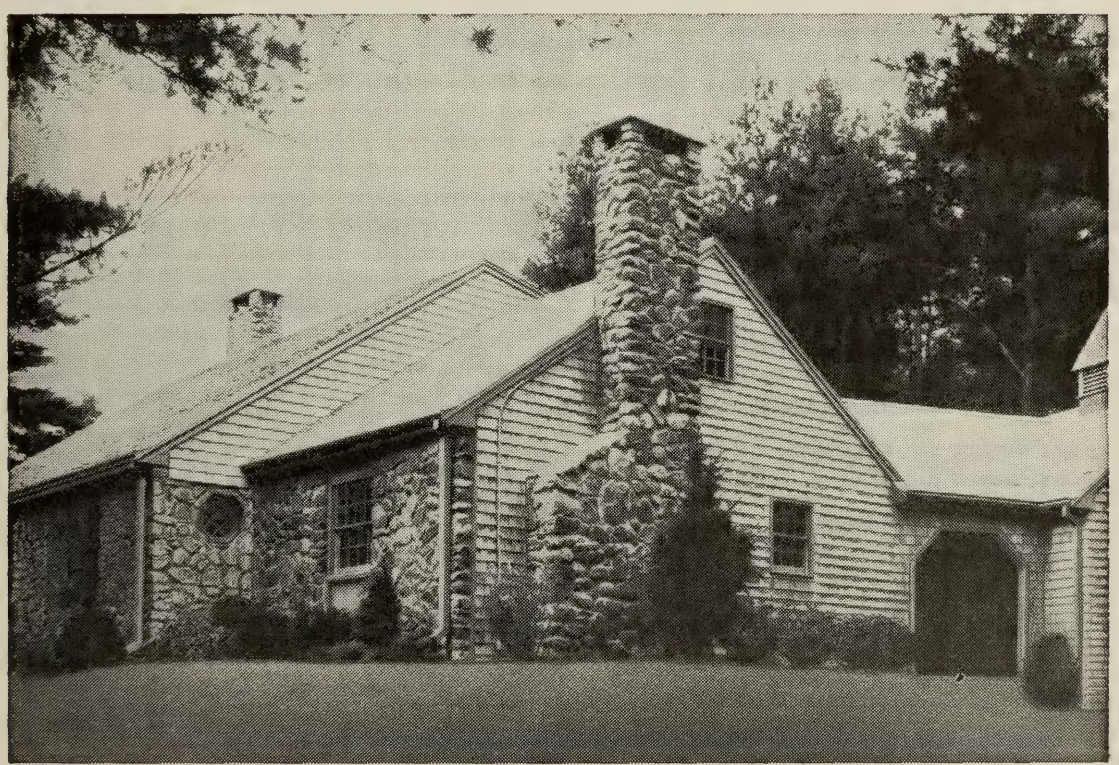
100 NATURAL CHEESES
French *Swiss Grapillon* *Gorgonzola*
Brie *Brandywine* *Stilton*
Goat Cheese *Mushroom Nibbles* *Wenslyndale*
Grape Cheese *Graber Olives* *Ekte Gjetost*
Chestnut Leaf *and Almonds* *Gruyere*
158 MASS. AVENUE MALBENS CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

Not all bad music or bad poetry qualifies as stuffed owls, however. There are specific rules of the game. You can be vulgar, overblown, awash in a sea of murky imagery and symbolism. You can overreach yourself, borrow shamelessly from your betters, write yourself into corners and thrash like a trapped ocelot. But you must not be dull. Boredom produces turkeys, not owls.

This rules out a great deal of music. Very few stuffed owls saw daylight before 1800. The drab, formula-laden pattern-pieces of the late Baroque — most of the musical wallpaper of Vivaldi, Manfredini, Albinoni, Fettucini et al, the mechanical counterpoint of the more workaday Bach; the up-and-down-the-scale formulations of the minor composers of classicism like Boccherini, the Stamitz boys and their Mannheim colleagues; these aren't really stuffed owls at all, just heaps of dusty and disconnected feathers.

The musical stuffed owl really begins to take flight around 1800. This is the time when, for reasons well noted by the social historian, the creative artist begins to reach his arms toward the infinite, not merely toward his weekly paycheck. He begins to let his hair grow, and then to let it down.

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY

more people choose a
Garrard®
AUTOMATIC TURNTABLE
than all other record playing components.



Four models, $44.50 to $99.50.

Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.



BOSTON SYMPHONY CHAMBER PLAYERS

ERICH LEINSDORF, *Music Director*

SUNDAY, MARCH 14 • 8:30

Sanders Theatre, Cambridge

Piston	Divertimento for Nine Instruments (1946)
Mozart	Sonata for Bassoon and Cello, K. 292
Carter	Woodwind Quintet (1948)

INTERMISSION

Spohr	Nonet, Op. 31

PROGRAM SUBJECT TO CHANGE

TICKETS NOW . . . SYMPHONY HALL BOX OFFICE
CO 6-1492

ALL SEATS RESERVED: $2.50, $3, $3.50, $4

Mail orders accepted. Please make checks payable to the Boston Symphony Orchestra, and enclose a stamped self-addressed envelope to Symphony Hall Box Office, Box CP, Symphony Hall, Boston 02115.

There is a great fascination in watching a composer suffocating in the dense tangle of his own emotional outpouring. The spectacle may be embarrassing, but it is never dull. Whatever may have been the artistic shortcomings of the great bad composers of the romantic era, they could always be counted upon to stage a good show.

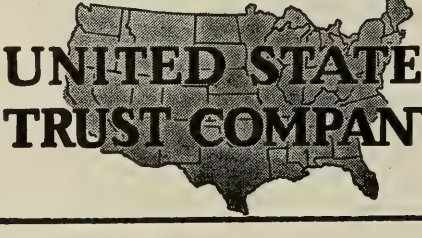
Beethoven was both hero and villain. His own sublime sense of creativity and of musical logic enabled him to project huge, daring structures and — most of the time, at any rate — to fill them with appropriate dramatic substance. But the precedents he set were fraught with signals toward disaster. How many composers after him attempted to copy, for example, the wordless drama implicit in the slow movement of the Fourth Piano Concerto; how few succeeded! There was Liszt, for one, working the same kind of conversation between the gruff and the pathetic into the middle of his Piano Sonata, with results at which one must giggle.

Liszt himself was one of the great owl-stuffers, but he could also rise above the crowd. Like Beethoven, he had the personal dash and arrogance to carry off audacious designs with great flair. He never once allowed himself to believe that his personal owl was anything less than an eagle, or that its wings could ever droop. He was often wrong, but he was somehow also right within his own span of belief.

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

It is to the minor figures of romanticism that we must turn, to observe the taxidermist's art at its purest. Men like Johann Nepomuk Hummel, for example, or Ludwig Spohr – both of them tremendously popular in their own time – linger on as historical shadows, and are exhumed today by concert-givers for the perverse titillation of their non-name value.

They were both interesting composers, in a sense. Hummel, who was a dashing piano virtuoso and a master of improvisation trained by Beethoven himself, had a real flair for thinking up pretty tunes and surrounding them with nice, wispy curlicues of sound. His tinselly, decorative piano writing bridges the gap between Beethoven's own matter-of-fact style and the revolutionary ideas of Chopin. He writes a piano sonata, subtitles it "Alleluia," and sure enough, there in the coda of the first movement is a long Gregorian melody in half notes, surrounded by a decidedly non-liturgical pianistic filigree, at which audiences are supposed to kneel.

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

Available on request
41st ANNUAL REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964
A Diversified Investment Company
State Street Investment Corporation
Organized in Boston in 1924
140 FEDERAL STREET, BOSTON 10, MASS.

Capezio
Fred Braun
Customcraft
Caressa
La Piuma
Ad Lib

TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET

Where both Hummel and Spohr failed, however, was in the matter of creative arrogance. They came out of purely classic training, and never learned to think beyond the correctitude and symmetry of classic forms. They rush along in their dizzying flights of fancy, and then someone taps them on the shoulder and tells them that "it's time to modulate into the dominant for the second thematic group." Plop goes the bottom out of their fantasy, and their conception dissolves in pedantic triviality. Where a Berlioz or a Liszt had the imagination to shake off the hand on his shoulder, a Hummel or a Spohr, a Weber or — alas, too often — a Mendelssohn, put on his academic robes and toddled off to seminar.

The same holds true time and time again for a whole crowd of fascinating musical inventors in the past century. The most interesting newcomer to our concert scene this year has been one Charles-Valentin







Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

Alkan, a curious Franco-German composer whose music a number of pianists have lately been resurrecting. Alkan had some of Liszt's bedazzlement in his piano writing and, like many of his colleagues, he had a certain gift for melody. He also had a certain attractive arrogance in planning his music on a huge scale: hour-long piano sonatas and the like. But Alkan, too, suffered from the conflict between content and form, and his musical ambitions were defeated by being forced onto a rigid academic scaffold.

There is one more noble owl-stuffer that must be mentioned, however, before we put the bird back in its cage, and that is the American Louis Moreau Gottschalk. Virtuoso, romanticist, poseur of no mean proportion, Gottschalk has left behind a small legacy of scores that are worthy in every way to share a shelf with the consummate worst of Tennyson, Poe and Longfellow. Untalented beyond belief as a composer, he made the most of every stray musical thought that came his way. During his stay in Europe he must have soaked up bad music like a sponge, and every time he sat down before a piece of blank music paper he gave that sponge the mightiest of squeezes.

The results are indescribable. They are not merely beautiful; they are *gorgeous,* if that term has ever had any musical application. You listen to one of the small salon-pieces like *The Dying Poet* (with its

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, March 12, 1965 • G. Wallace Woodworth, Speaker
in honor of
The International Institute of Boston
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

expression-markings like "celeste") or big pieces like the *Night in the Tropics,* and you hear pure sonic delirium. In your heart you know he's wrong, but he is so wrong that he has come full circle and emerges as perfectly right.

Nobody writes this kind of music today. The spirit that inspired *Ulalume, Excelsior!,* the Albert Memorial, the paintings of Burne-Jones and the *Battle Symphony* no longer walks in the land. Historical perspective, the fear of repeating the mistakes (even the lovely ones) of the past, have stifled that side of creative activity. Shostakovitch might have been the last of the great musical owl-stuffers had he kept on in the vein of *The Age of Gold* or *Lady Macbeth of Mzensk*; instead, he went all serious and ponderous, violating the rules of the game by becoming dull. That's why the need to hear again the great bad music of the past remains with us.



Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

CONCERTO No. 2 IN B-FLAT MAJOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 83

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in 1881, this concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this Orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936); Myra Hess (April 9, 1937); Artur Rubinstein (April 6, 1939); Leonard Shure (February 21, 1941); Nicole Henriot (February 9, 1951); Claudio Arrau (January 9, 1953); Rudolf Serkin (April 10, 1959). It was performed at a Pension Fund Concert, November 1, 1960, Sviatoslav Richter, soloist; January 13, 1961, Eugene Istomin, soloist.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings. It is dedicated to "My dear friend and teacher, Eduard Marxsen."

IT is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: 'Look at that and write me what you think of it.' "

New England's Most Complete Music Store

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere

426-5100

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the Allegro appassionato which, inserted between the first movement and the Andante, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.
QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

piano obbligato." Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr. Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

FUNERAL SERVICE
J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

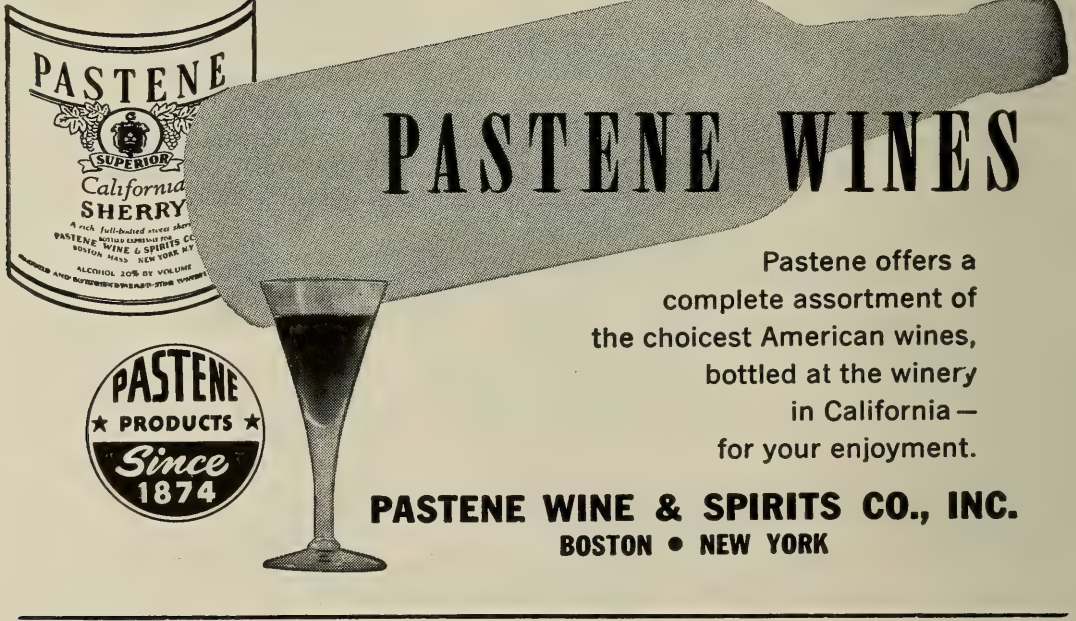
Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*

years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler*, who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it

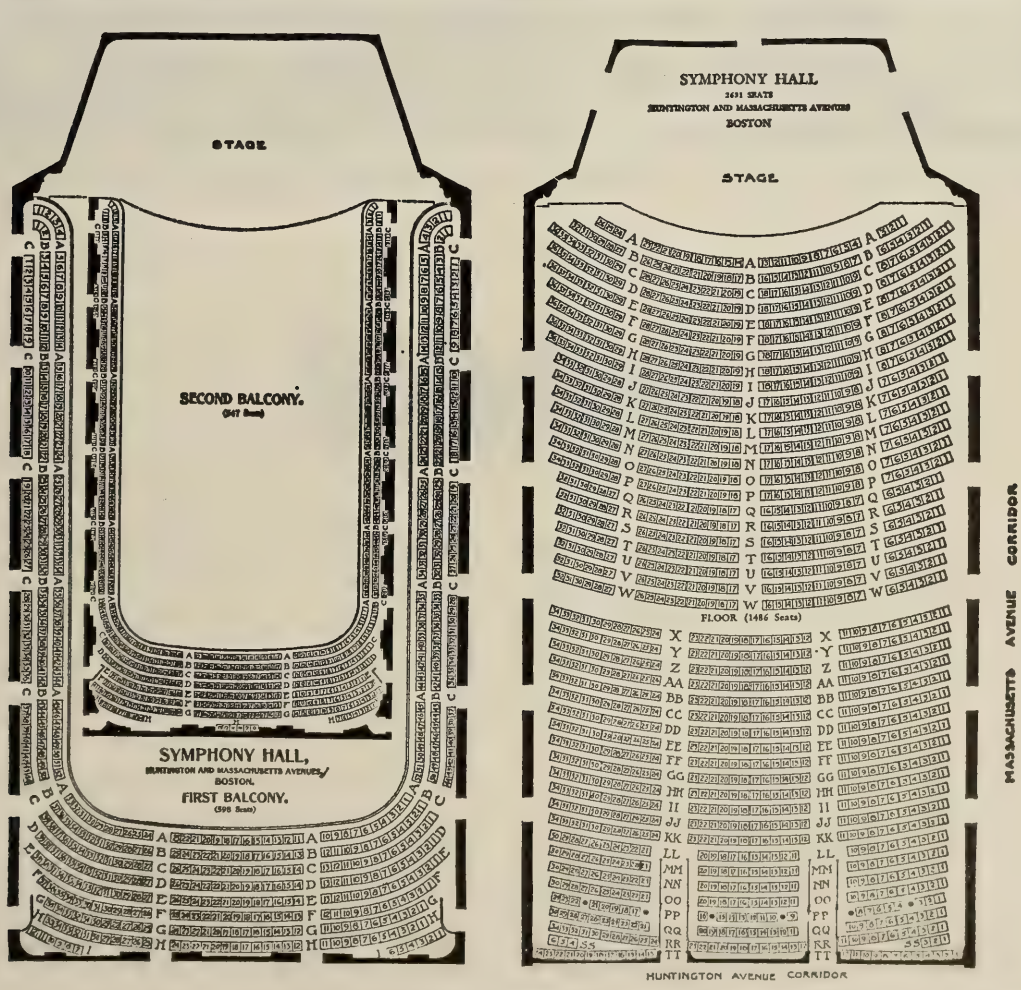
"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings
Sundays and Holidays
FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!





"Financial Cabinet" team calls on customers for current investment review



Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. ☐ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion, retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. ☐ If this approach makes sense to you, why not plan to discuss your financial problems with our specialists today. Write us a letter, or telephone Area Code 617 LI 2-9450, Ext. 226. ©

BOSTON SAFE DEPOSIT AND TRUST CO.

100 Franklin St., Boston, Mass. 02106

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.

Twentieth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

LEOPOLD STOKOWSKI, *Guest Conductor*

BACH . . . . . Passacaglia and Fugue in C minor

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.



PENSION FUND CONCERT

Advance Announcement to Boston Symphony Orchestra Subscribers

For the third successive year Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Artur Rubinstein to appear with them at the Orchestra's 133rd Pension Fund Concert to be given in Symphony Hall on Sunday afternoon, April 4, 1965, at 3:30 o'clock.

Those who attended the 1963 and 1964 Pension Fund Concerts heard this Titan of Pianists play Beethoven's Piano Concerto No. 4 and Piano Concerto No. 5 "Emperor," Rachmaninoff's Rhapsody on a Theme of Paganini, and the Piano Concerto No. 1 by Tchaikovsky.

This remarkable musical collaboration will be continued at the Pension Fund Concert on April 4 with performances of Beethoven's Piano Concerto No. 3 in C minor, Op. 37 and Brahms' Piano Concerto in D minor, Op. 15.

Boston Symphony Orchestra subscribers will have the first opportunity to share in this rich and rewarding experience. Subscribers may use the attached mail order form or visit the Symphony Hall Box Office now for the purchase of tickets. Public sale will begin on March 8.

TICKETS Floor: $12, $10, $8, $7, $6;
First Balcony: $12, $10, $8, $7, $6; Second Balcony: $5, $4

SYMPHONY HALL BOX OFFICE CO 6-1492

(PLEASE TEAR HERE)

Box Office, Symphony Hall, Boston, Massachusetts 02115

Please reserve.....tickets at $.....for the Boston Symphony Orchestra's Pension Fund Concert on Sunday, April 4, at 3:30 P.M.

My check for $.....is enclosed.

Location preference: Floor ☐ First Balcony ☐ Second Balcony ☐

Name.....

Address.....

(PLEASE ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE)

Twenty-first Program

FRIDAY AFTERNOON, March 19, *at* 2:00 *o'clock*

SATURDAY EVENING, March 20, *at* 8:30 *o'clock*

Mozart . . . . . Divertimento in B-flat major, for Strings and Two Horns (K. 287)

Allegro
Theme with Variations; Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

Brahms . . . . . Rhapsody for Contralto Solo, Male Chorus and Orchestra, *Op.* 53

INTERMISSION

Prokofiev . . . . . "Alexander Nevsky," Cantata for Chorus and Orchestra, with Mezzo-Soprano, *Op.* 78

I. Russia under the Mongolian Yoke
II. Song about Alexander Nevsky
III. The Crusaders in Pskov
IV. Arise, Ye Russian People
V. The Battle on the Ice
VI. Field of the Dead
VII. Alexander's Entrance into Pskov

(First performance at these concerts)

Harvard Glee Club and Radcliffe Choral Society
Elliot Forbes, Conductor

SOLOIST
SHIRLEY VERRETT

BALDWIN PIANO

RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

BOSTON UNIVERSITY CELEBRITY SERIES

AARON RICHMOND, ***Managing Director***

Associates: **Anne Harper and Walter Pierce**

28th Season • 1965·1966

SYMPHONY SERIES

CZECH PHILHARMONIC, KAREL ANCERL, ***Conductor***
(FIRST AMERICAN TOUR)

PITTSBURGH SYMPHONY, WILLIAM STEINBERG, ***Conductor***
with EUGENE ISTOMIN, ***Piano Soloist***

MOSCOW PHILHARMONIC, KYRIL KONDRASHIN, ***Conductor***
with MSTISLAV ROSTROPOVICH, Soviet Cellist, ***Soloist***

CLEVELAND ORCHESTRA, GEORGE SZELL, ***Conductor***

CINCINNATI SYMPHONY, MAX RUDOLF, ***Conductor***
with CLAUDIO ARRAU, ***Piano Soloist***

HOUSTON SYMPHONY, SIR JOHN BARBIROLLI, ***Conductor***

CHAMBER MUSIC SERIES

NETHERLANDS CHAMBER ORCHESTRA, SZYMON GOLDBERG,
Conductor and Violin Soloist

JUILLIARD STRING QUARTET

LOEWENGUTH STRING QUARTET from Paris

DAVID OISTRAKH with FRIEDA BAUER

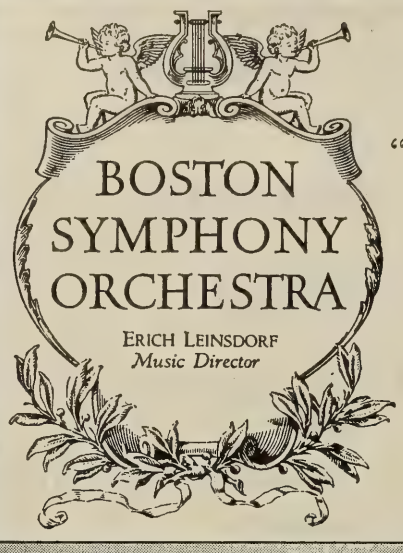
PAGANINI QUARTET

VIENNA OCTET

ISAAC STERN with ALEXANDER ZAKIN

For the complete announcement which includes dates and prices, the seven-event SELECTIVE SERIES and MASTER PIANO SERIES, write to Walter Pierce, Boston University Celebrity Series, 535 Boylston Street, Boston 02116.

NOTE: Current series subscribers will receive the first detailed announcement later this month.

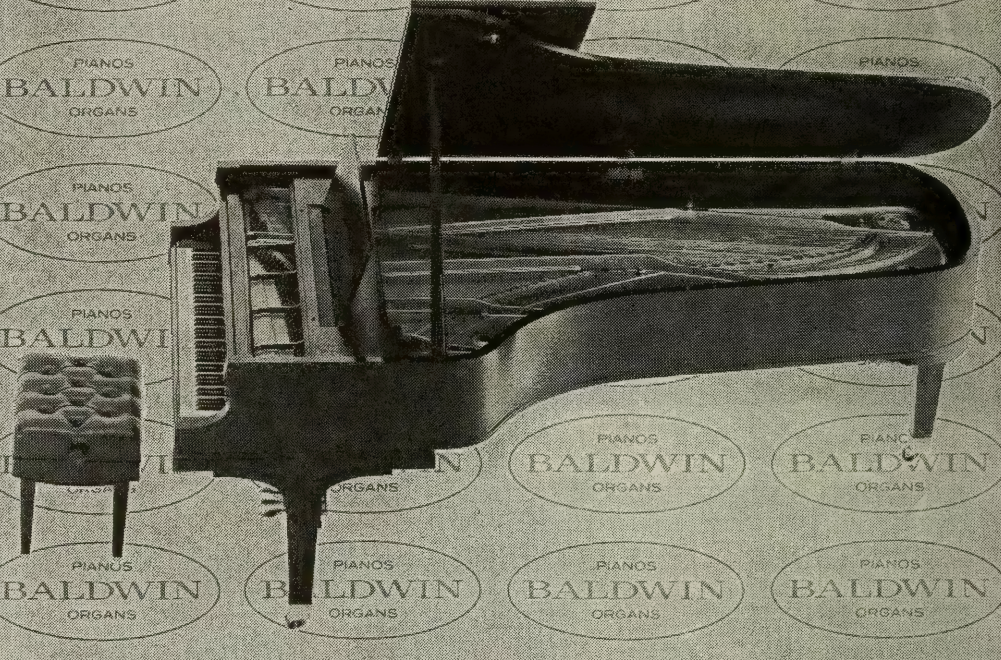


BOSTON
SYMPHONY
ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano
for solo and orchestral work and
particularly for chamber music.
Its wide range of tonal color
and its easy action
fulfill all possible wishes."

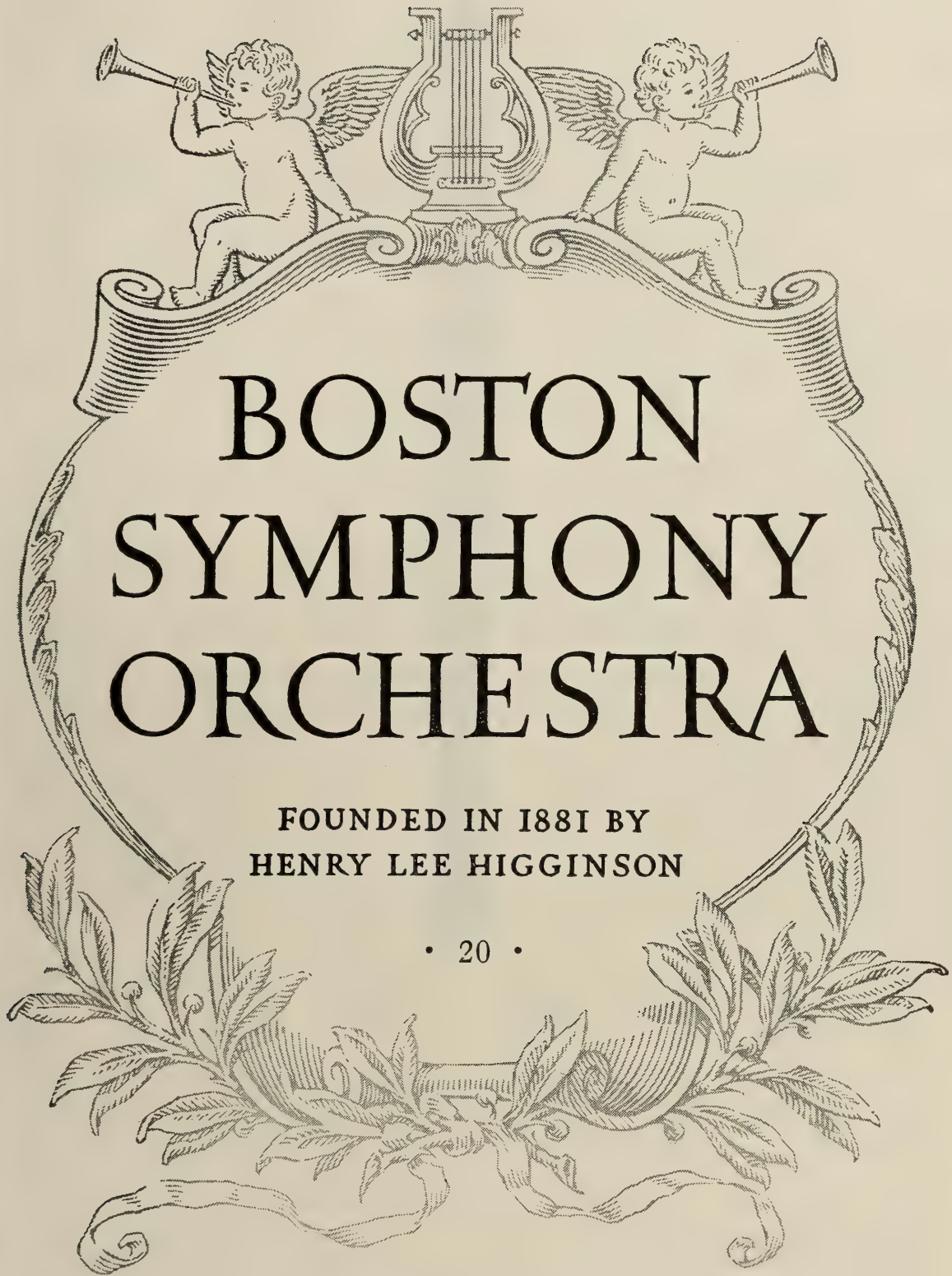
— Erich Leinsdorf



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 20 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SYMPHONY HALL • BOSTON

Cliburn, with the Boston Symphony under Leinsdorf in a Notable First Collaboration

Brahms Concerto No. 1



Leinsdorf, Cliburn, Concertmaster Silverstein: "intense, intelligent"

When artists of the stature of Cliburn and Leinsdorf address themselves to the recording of such a noble work, it is an event of major significance. Moreover, the collaboration here is one that is especially appropriate, as both are masters of the Romantic repertoire and style. Brahms' First Concerto is a "big" concerto, originally conceived as a symphony, that imposes heavy demands on both soloist and orchestra. Cliburn, Leinsdorf and the Boston Symphony meet this challenge in a recording that captures all the essential passion and intensity of Brahms' score.

This first collaboration between Cliburn, Leinsdorf and the Boston Symphony is also a "first" in two other respects: it is the first recording of this work by Cliburn, and the first recording of this important work in *Dynagroove* sound. Liner notes by Pulitzer Prize winner James A. Michener.

RCA Victor

RCA The most trusted name in sound



CONTENTS

Program (for this week) . . . 1225
Program (March 19–20) . . . 1275
Program (March 26–27) . . . 1277

NOTES

Bach (Passacaglia and Fugue) . 1227
Schubert (Symphony in B minor, "Unfinished") . 1230

ENTR'ACTES

Our Changing Musical Language (*By Harold C. Schonberg*) . 1248
Simply a Great Composer (*By Hans Keller*) 1266

NOTES

Shostakovitch (Symphony No. 5) . . . 1258

WATERCOLORS

The exhibition now in the Gallery is loaned by the Boston Society of Watercolor painters.

THE GUEST CONDUCTOR

Leopold Stokowski returns for a second season's visit, having conducted this Orchestra for the first time on March 6 of last year. He also conducted at the Berkshire Festival on August 21, and is announced as a guest for the Festival season to come, on August 15.

Mr. Stokowski was born in London April 18, 1882. The country of his father's birth was Poland. He attended Queens College, Oxford, and the Royal College of Music in London, taking additional studies in Paris, Munich, and Berlin. He first came to America in 1905, and was organist at St. Bartholomew's in New York for three years. In 1909 he became the conductor of the Cincinnati Symphony Orchestra, resigning in 1912 to become the conductor of the Philadelphia Orchestra. He made his first world-wide fame as he built this organization to great eminence. In 1938 he resigned as Music Director, but continued to conduct several concerts each season until 1941. From 1940 to 1942

Makanna, Inc.
The Trousseau House of Boston



Taking a Trip?

You will love our printed acetate robe—that packs and washes beautifully. Pink or Yellow. Small, Medium, Large. **$25.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



women
salute the
costume in
Spring navy

Refreshing Spring-weight master sheer, eloquent ribbon flowers and cartridge pleating trimming the gored skirt dress and cardigan jacket. 14½-24½. 29.95

Better Dresses — Third Floor

BOSTON • BELMONT

PEABODY • FRAMINGHAM

he assembled and conducted the All-American Youth Orchestra. In 1942–43, he was Associate Conductor with Toscanini of the NBC Symphony. In 1945 he became Music Director of the Hollywood Bowl, and held a similar position in 1949–50 with the New York Philharmonic, together with Mitropoulos. It was in 1955 that he became the conductor of the Houston Symphony. In 1953 he organized the Contemporary Music Society in New York, and in 1962 created the American Symphony Orchestra which he still conducts.

Leopold Stokowski has shown throughout his career great enterprise in bringing important new works to first performance in this country. These include: Mahler's Eighth Symphony; Berg's *"Wozzeck"*; Stravinsky's *"Le Sacre du Printemps," "Les Noces," "Oedipus Rex"*; Schoenberg's *"Verklärte Nacht," "Gurrelieder," "Kammersymphonie," "Pierrot Lunaire,"* violin and piano concertos; Prokofiev's *"Le Pas d'Acier"* and *"Alexander Nevsky."* He was the first to conduct the orchestral music of Shostakovitch in the Americas, and has brought forward a number of American composers.

COMING CONCERTS

On March 19 and 20, an unfamiliar program will open with Mozart's Divertimento for Strings and Two Horns, K. 287, which has not been heard in this series since 1947. Brahms' Alto Rhapsody was also last heard in that year. Prokofiev's *Alexander Nevsky,* based on his incidental music to the film of that name by Eisenstein, was composed in 1938, and later rewritten as a concert cantata. It was performed at a Berkshire Festival concert two seasons ago, but is to be heard at the Boston concerts for the first time. The soloist in both Brahms' and Prokofiev's works will be Shirley Verrett, who is to be heard for the first time with this Orchestra.

On March 26 and 27, Leontyne Price is scheduled to appear with the Orchestra, singing in two excerpts from operas

by Richard Strauss: *The Egyptian Helen* and *Salome*. Joseph Silverstein will introduce Schoenberg's Violin Concerto to these concerts.

Mr. Leinsdorf has invited Aaron Copland to conduct the twenty-third pair of concerts on April 9 and 10, when Sidney Foster will be the soloist in the Third Piano Concerto by Bartók. The concert will also include Mr. Copland's *Music for a Great City,* a recent work. *Rondo Arlecchinesco* by Busoni and *Portals* by Carl Ruggles will also be performed.

Bruckner's Eighth Symphony is to end the season on Friday and Saturday, April 16 and 17. The introductory number will be the Prelude to Wagner's *Lohengrin.*

PENSION FUND CONCERT

Artur Rubinstein will be soloist at a concert for the benefit of the Orchestra's Pension Fund on April 4.

(See page 1276)

RECITALS

The last of the Symphony Hall organ concerts will be given on Sunday, March 28 at six o'clock. John Ferris will be the soloist and will be assisted by Roger Voisin, Trumpet; William Gibson, Trombone; and Everett Firth, Percussion. Music by Buxtehude, Bach, Messiaen, Franck and Hibbard will be played.

The last recital of the season by the Boston Symphony Chamber Players in Sanders Theatre, Cambridge, will be given this Sunday, March 14, at 8:30 p.m. The program:

Piston

Divertimento for Nine Instruments (1946)

Mozart

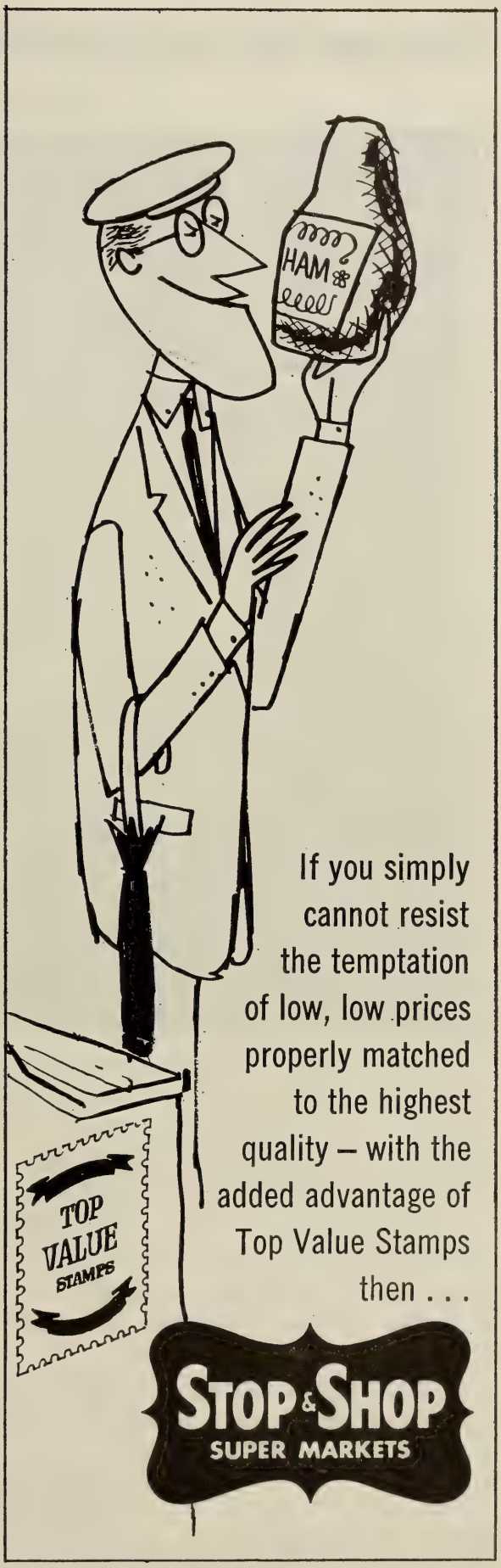
Sonata for Bassoon and Cello, K. 292

Carter

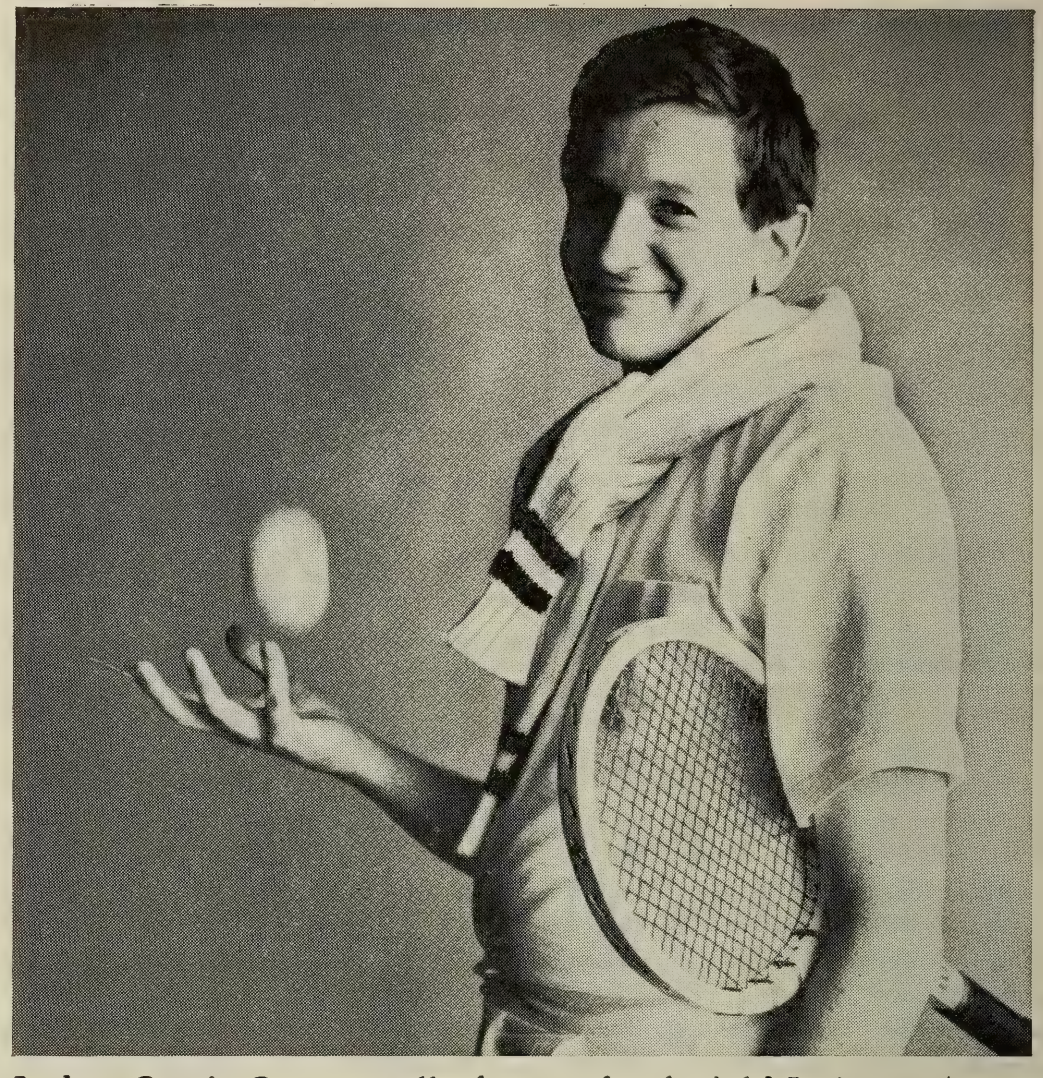
Woodwind Quintet (1948)

Spohr

Nonet, *Op.* 31



Are you sure you should name Cousin George as executor of your Will?



Is dear Cousin George really the man for the job? Let's see. As executor of your Will, he'll have responsibilities like protecting your assets . . . compiling an inventory . . . appraising the value of each item . . . documenting the assets . . . settling bills and claims . . . meeting cash needs . . . making the wisest investments.

Now you know why so many people name us as executor. And as trustee. Your plans are safeguarded by investment analysts, tax specialists and other experts. These are men who offer round-the-clock, on-the-spot talents you can't expect any individual executor to have.

We suggest that you and your lawyer talk with us about this important matter of naming the right executor. And Cousin George seconds the motion.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Twentieth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

LEOPOLD STOKOWSKI, *Guest Conductor*

BACH . . . . . Passacaglia and Fugue in C minor

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



Navy teams
with white
to welcome Spring
Misses' Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

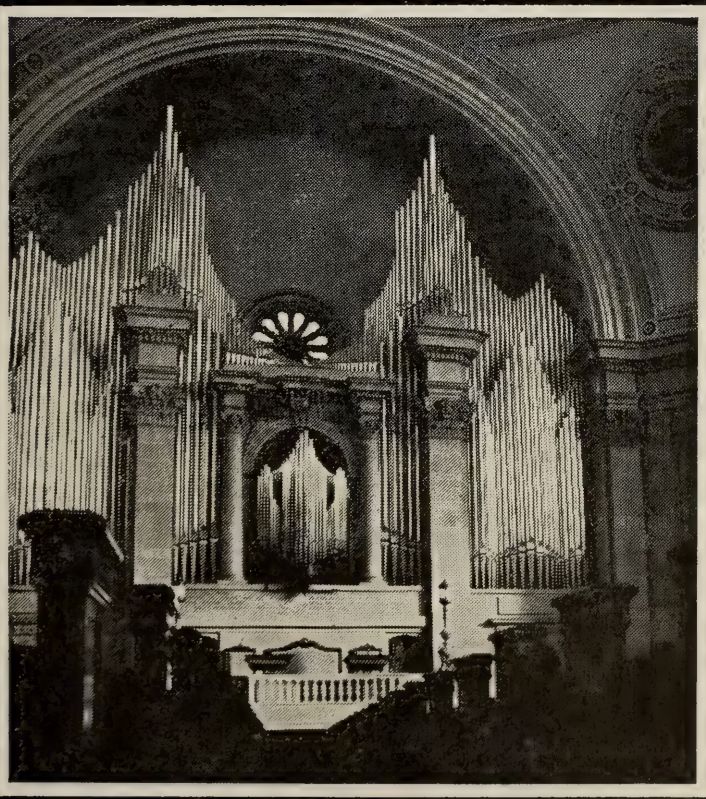
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This "Symphonic Transcription" by Leopold Stokowski was published in 1951. The famous organ Passacaglia has been known to these concerts in an orchestration by Heinrich Esser in this Orchestra's early years, and in that by Ottorino Respighi which has been performed here on several occasions, most recently on October 29–30, 1954, under the direction of Richard Burgin.

Leopold Stokowski has used the following instruments in his transcription: 4 flutes, piccolo and alto flute, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 8 horns, 4 trumpets, 4 trombones and 2 tubas, timpani and strings.

MR. STOKOWSKI has signed this prefatory statement in his score: "Bach's passacaglia is in music what a great Gothic cathedral is in architecture — the same vast conception — the same soaring mysticism given eternal form. He left us no orchestral compositions of this grandeur, probably because the orchestra was too little developed in his time. His Brandenburg concerti and the orchestral suites are more intimate works written for the salon. The most free and sublime instrumental expressions of Bach are his greater organ works, and one of the greatest of these is the Passacaglia in C minor. Many do not often enough have the opportunity to hear it, and so to bring it nearer to those who love Bach's music, I have made this symphonic transcription.

"This Passacaglia is one of those musical conceptions whose content is so full and significant that its medium of expression is of relative unimportance. Whether played on the organ or by the greatest of all



Christian Science

Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)

instruments — the orchestra — it is one of the most divinely inspired creations ever conceived."

Unlike Respighi, who used an organ pedal, notably for the first statement of the theme, but treated the score in orchestral fashion, Leopold Stokowski uses no organ, but so treats the music that the alternate registers of the organ are clearly conveyed. The string basses alone state the theme, and are joined by the higher strings in the second eight bars.

The twenty variations of the Passacaglia alternate between the string choir and the woodwind choir used in separate juxtaposition, the brass sometimes heard separately, and notably in support of the full sonority as the climax approaches. The Fugue also follows this plan of alternating choirs. It is built up in a gradually more fused sonority. An allargando brings the culmination in full power to the final C major chord.

It is supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708–17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison. There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for his leading subject.



The Best in Lenten Foods from All Over the World

Meatless meals will be intriguing, even exciting, when prepared with S. S. Pierce foods. Our stores offer a taste tempting selection of seafoods, cheese, prepared macaroni and spaghetti, soups and fruits. A few favorites:

King Crab Meat
Canadian Lobster
Chinook Salmon Steak
Jumbo Cleaned Shrimp
Albacore White Tuna
Fish Chowder
Lobster Bisque
Sherried Crab Bisque
Macaroni With Cheese
Meatless Ravioli
Crema Danica Cheese
Spaghetti With Cheese
Clam and Corn Chowders
Sharp Cheddar Cheese

S. S. PIERCE

IMPORTERS and GROCERS



Spring's soft shape

Our artfully seamed double breasted reefer accented with four welt seamed pockets. Younger than spring in powder blue or celery soft wool shetland. Sizes 8 to 16.

Coat Salon, Fifth Floor

Filene's Boston

Northshore, Southshore, Chestnut Hill

$100

Filene's

SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
Died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The most recent performances in this series of the Boston Symphony Orchestra were on November 9–10, 1962.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, seems but half a symphony, has

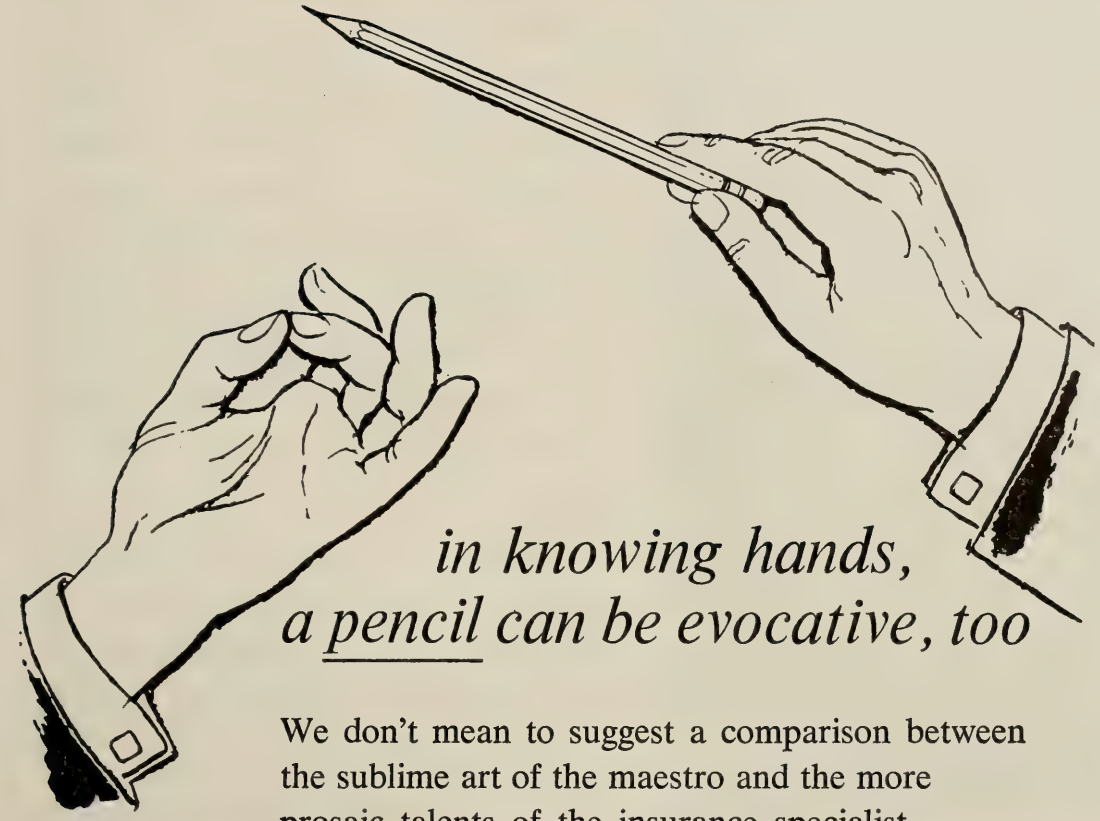
* This on the basis that it was the last to be found although it was composed before the great C major Symphony. This posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which was long conjectured to be a lost symphony but which is now generally believed to be an early sketch for the great C major, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

Spring is not
Just for the birds

It is the perfect time to brighten your wardrobe with the cleancut look of navy sparked with white . . . from a fresh diversified collection at

Hurwitch Bros.

TWENTY NEWBURY STREET

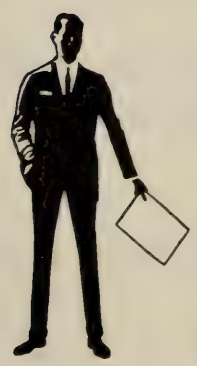


in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo "magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements linked by a distinctive mood and a moderate tempo into a twofold unity of lyricism.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review,* of February, 1942, that the symphony was

AARON RICHMOND *will present*

VAN CLIBURN

in Recital



Sunday, March 28 at 3 p.m. • Symphony Hall

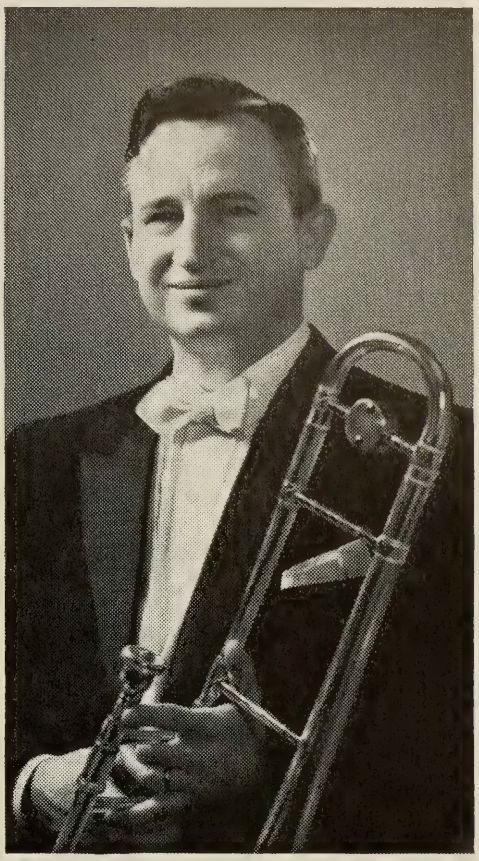
VAN CLIBURN USES THE STEINWAY PIANO EXCLUSIVELY

"The Steinway with its beauty and power is the perfect medium for expressing the performer's art." . . . VAN CLIBURN

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

William Gibson



When he isn't designing brass instruments, playing Brahms lieder on the trombone, or managing a Little League baseball team, William Gibson manages to serve with great distinction as First Trombone of the Boston Symphony.

The author of this very American string of achievements comes by his interests honestly: he was born in the little town of Marloa, Oklahoma, attended Oklahoma State, and then moved on to the Curtis Institute, where he studied trombone under Gerhard and orchestral interpretation under Tabuteau.

After rising through the trombone ranks of the National, Indianapolis, Pittsburgh, and Philadelphia symphony orchestras, he joined the Boston Symphony Orchestra as first-desk man in 1955 and has remained here happily ever since. In addition to his performances with Symphony, he has appeared (and recorded) with the New England Brass Quartet, taught at the New England Conservatory and Tanglewood, and instructed his two teenage boys in . . . baseball, of course.

This salute to a member of the Orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would be happy to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score correspondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

The bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his com-



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Which

is the outstanding quality you seek in your record selection? Is it a particular artist? The performance of the orchestra? The composition? Or the technical aspect of the recording?

Choice

at Book Clearing House is so extensive as to excite the most dedicated record enthusiast, as well as the newcomer to music. The browser boxes include imports from England, France, Germany, and Italy.

Whether you buy in person from the shop or by post, you will find it a sincere and satisfying experience.

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

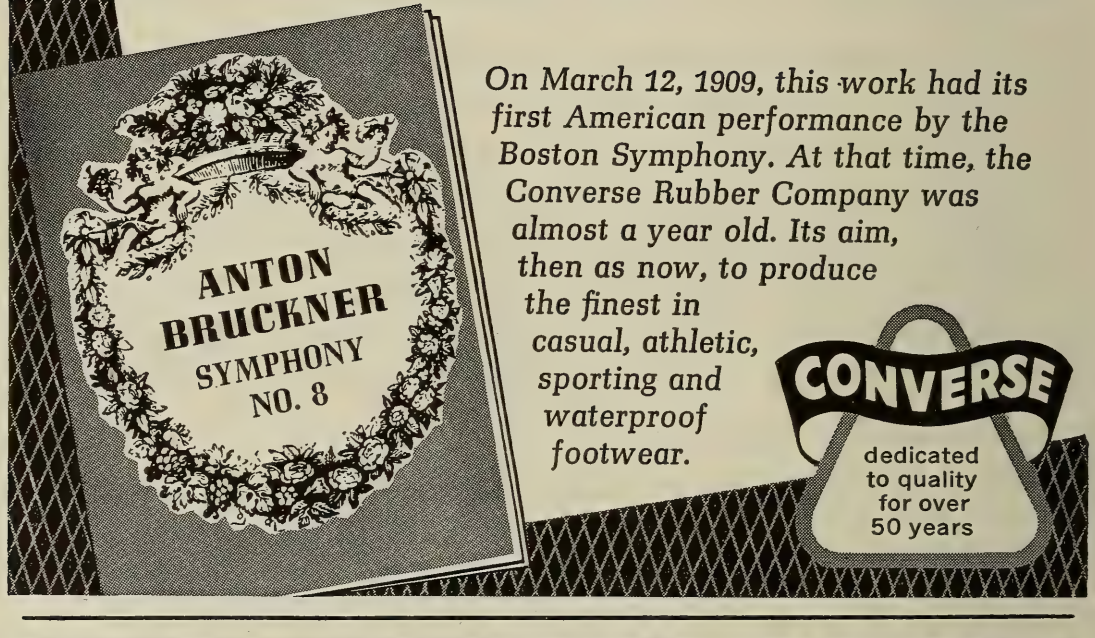
MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

positions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away



JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
State Street Research & Management Co.

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JOHN L. THORNDIKE
Assistant to the Treasurer, Harvard College

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the *Gesellschaft der Musikfreunde.*

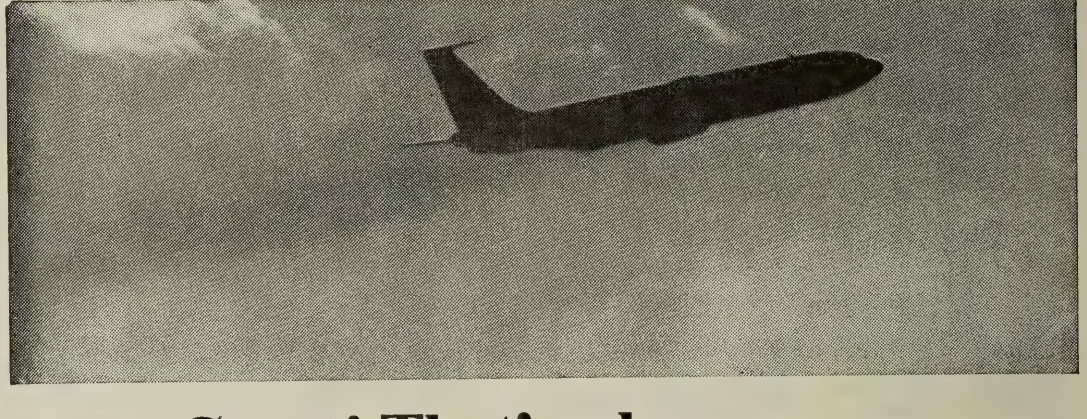
• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Graz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The **CONCERTO FOR ORCHESTRA,**
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today. So much information must be gathered and evaluated. That is why so many Bostonians enlist the reassuring support of State Street Bank's staff of investment specialists. We work closely with investors to further a wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

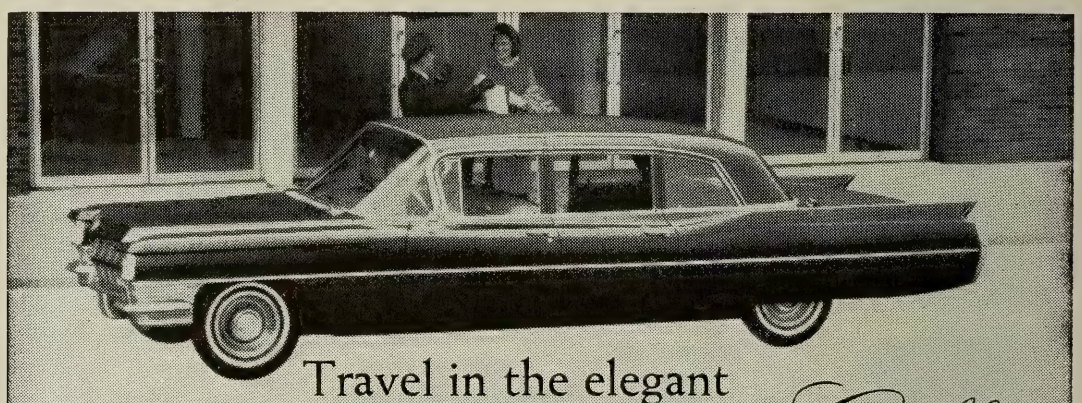
master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts not worth a special effort. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839 and published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

it might prove another such as the C major Symphony. A reduction for piano duet by Anselm was brought forth in 1853 and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

At length, in 1865, Herbeck had occasion to stop at Graz, according to the account by Ludwig Herbeck in his biography of his father Johann (1885). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 %
ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript *"Symphonie in H moll,"* in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The program duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



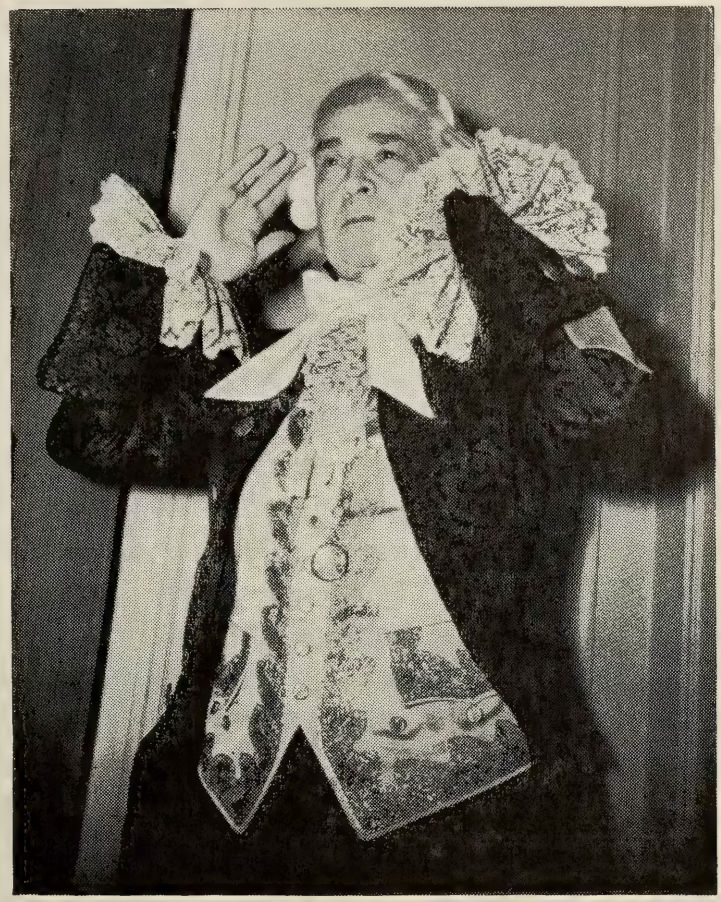
Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting
Chairman Ladies Committee, Mrs. Charles E. Cotting



Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

Alfred Einstein's Estimate of the "Unfinished" Symphony

(From "Schubert: A Musical Portrait")

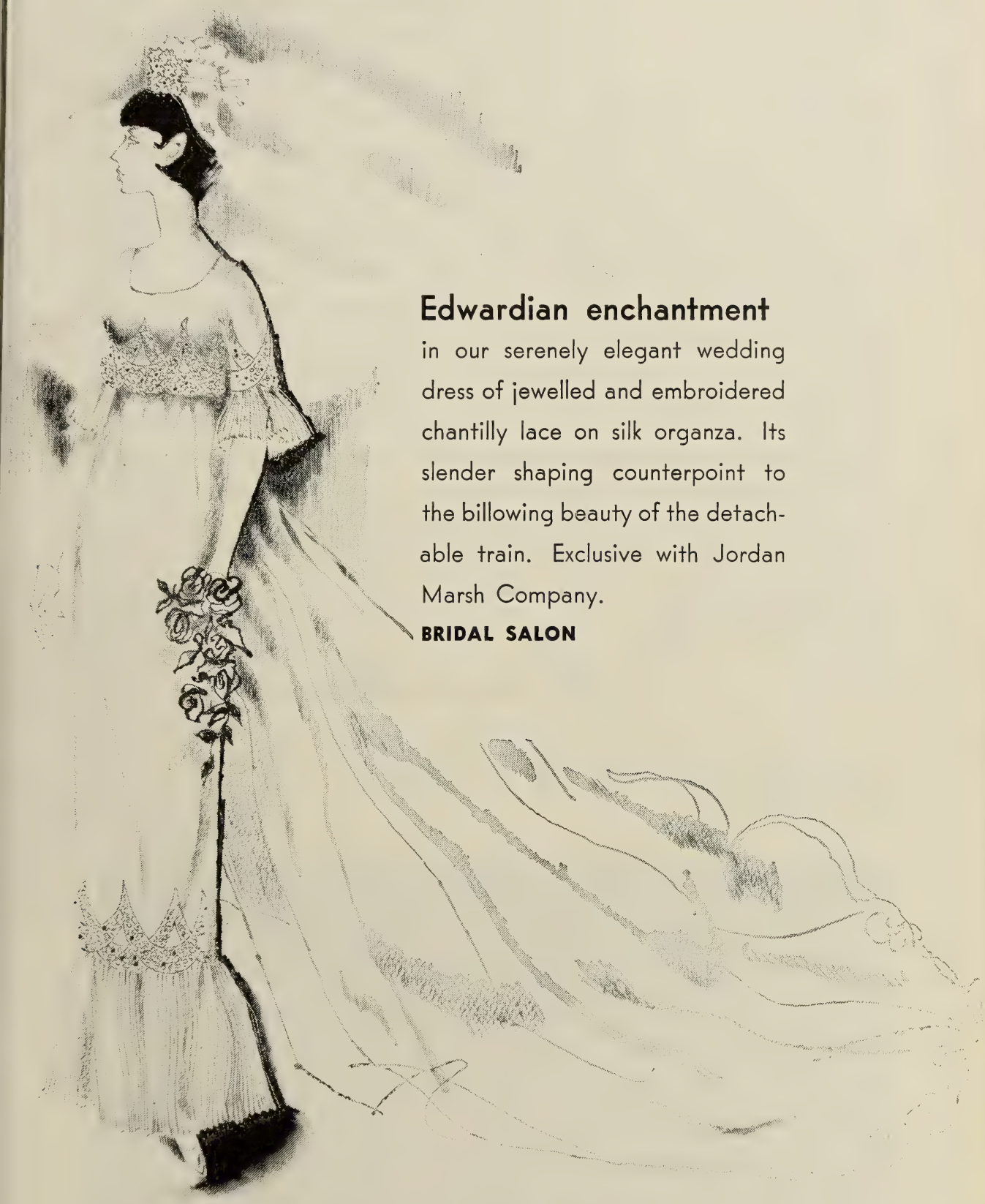
"A study of the two completed movements provides the probable explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heavenly length' – that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics. Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
Where You Are Always Welcome to Save Money
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

mysterious or uncanny sense of power—*Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion. One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review,* II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus.* Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

The New England Conservatory
presents a concert of
UNUSUAL VOCAL MUSIC
selected, prepared, and accompanied by Felix Wolfes, *of the faculty*
Tchaikovsky • Meyerbeer • d'Albert • R. Strauss
MARCH 23 8:30 P.M. JORDAN HALL
Admission Free

ENTR'ACTE

OUR CHANGING MUSICAL LANGUAGE

By HAROLD C. SCHONBERG

(*New York Times,* January 31, 1965)

QUITE a few serious people are worried about the direction music has been taking, and one of them is Howard Hanson. Not long ago that veteran composer and teacher was interviewed by Albert Goldberg, the critic of the *Los Angeles Times.* Among other things, Hanson made the point that the major triad – C, E, G and its equivalent in any key – "is to music what such words as God and love are to language. When a composer for twenty minutes or more on end assiduously avoids a common word, he does not have a vocabulary, and he is not increasing the vocabulary. Rather he is throwing away a vocabulary that has served many masters well."

And so forth. It is not a new argument. Nor is it an especially cogent one. Language is constantly in the process of change, and that goes as much for musical as for spoken language. The point is that composers all over the world *have* evolved a new vocabulary, and it is one in com-

Women's Educational and Industrial Union

offers information and special services to adults on Housing, Rest Homes and Nursing Homes, also part-time work for women with dependents and those over 60.

264 BOYLSTON STREET (opposite the Public Garden)



Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served

Pre-Symphony Dinners

— Timely arrival for Symphony guaranteed —

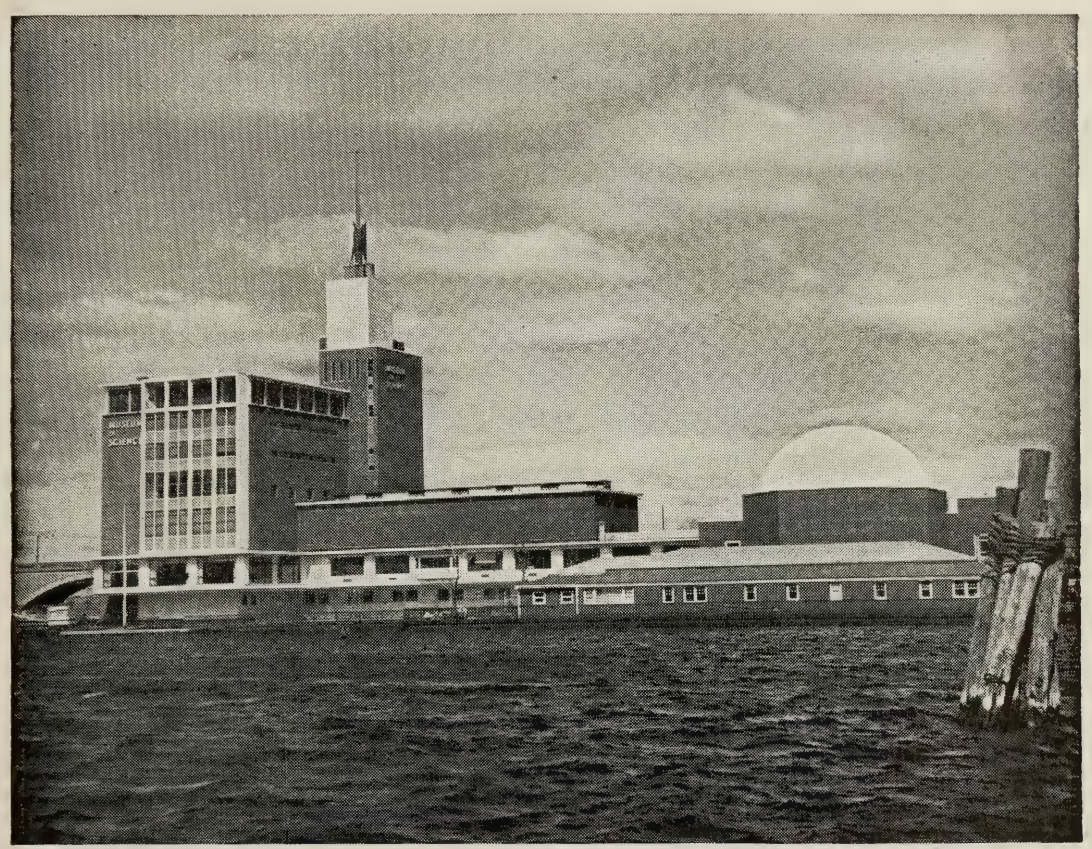
After Concert Snacks

Open Weekdays from Noon

Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

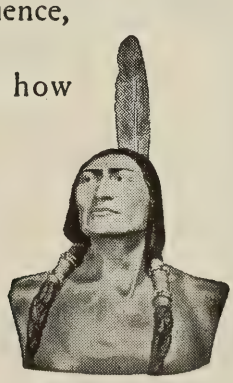


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

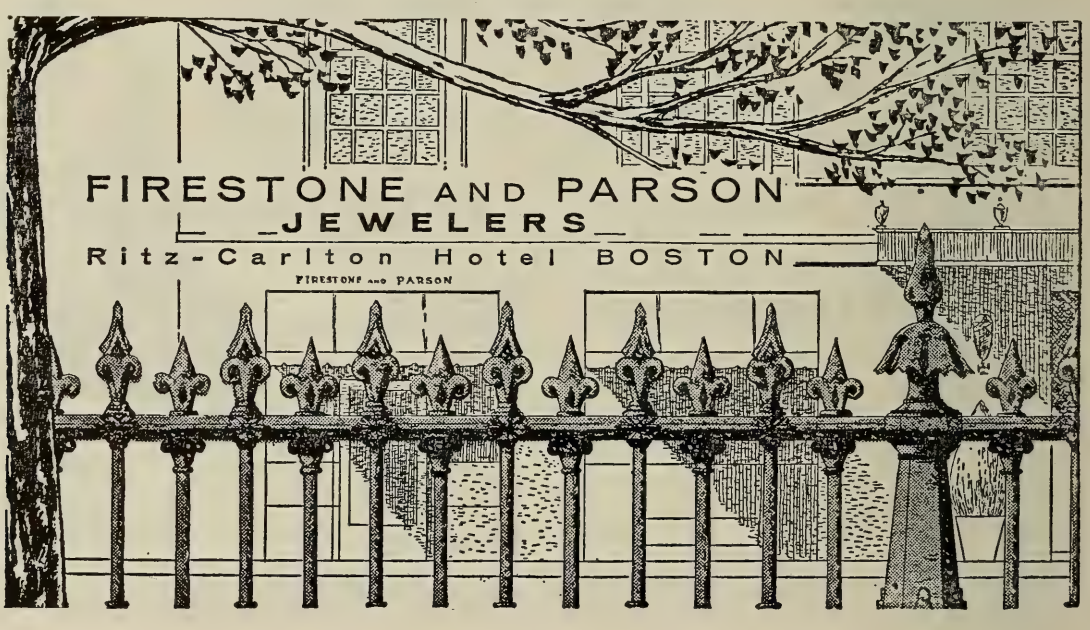
of Boston

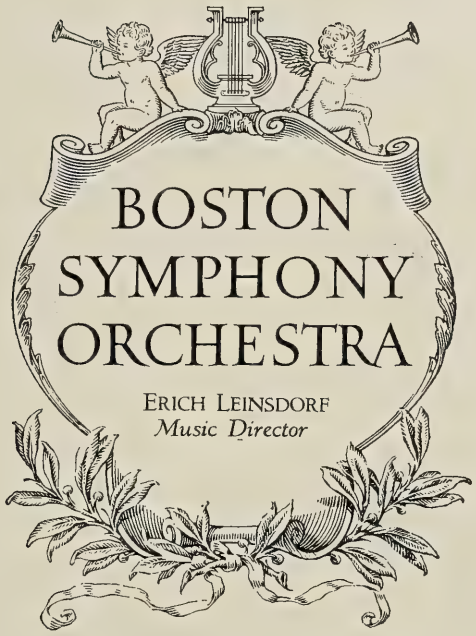
Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

mon use. Hanson may not like it, the public may not like it, most musicians may not like it – but there it is, and it is being used. It is heard from all the advanced composers in this country today, and it is a common speech, shared alike by the participants in Gunther Schuller's Twentieth Century Innovations series, in Lukas Foss's Evenings for New Music, in the Group for Contemporary Music holding forth at the McMillin Theatre of Columbia University.

How to describe this speech? It is an international language (heard in Cologne, Darmstadt, Berlin, Milan, Paris, Rio de Janeiro), immediately recognizable to any listener who has had any reasonable exposure to it. It is even a very fashionable speech. Mostly it stems from Webern and is rooted in dodecaphony. But nobody – or hardly anybody -- writes strict Schoenberg or Webern dodecaphony any more. There are regional accents. In France the language has grown out of Webern by way of Boulez. In Germany, Webern by way of Stockhausen and Cage. In America, Webern by way of Babbitt and Cage. Milton Babbitt, who is scarcely a household name, has probably been the greatest influence on the shaping of avant-garde post-World War II American composers. John Cage, accepted more in Europe than America, has also exerted a great deal of influence. But his stems more from Dada than anything else.

The language involves many things. Total organization plays a part. Here not only the notes, but the rhythms, silences, textures and, indeed, every factor of the composition are organized according to – loosely – serial principles. In serial music the entire composition is based on the initial tone row of twelve notes – the series, hence the term "serial" – that the composer has devised. (This is a loose definition, and today many composers have broken away from the strict twelve-tone row established by Arnold Schoenberg and his pupils.)





Within a few weeks the Orchestra's winter season will be concluded, and at this time the annual giving by the Friends of the Boston Symphony Orchestra stands just over $210,000. The response to date is most gratifying and is ahead of last year, but the fact remains the Orchestra needs an additional $140,000 to reach the goal of $350,000.

To ensure our success in reaching the objective for this season, we ask each subscriber to participate as fully as possible. Joining the Friends is accomplished simply by making a contribution to the Boston Symphony Orchestra in any amount, and we hope you will find it convenient to do so in the very near future.

FRIENDS OF THE
BOSTON SYMPHONY ORCHESTRA
Symphony Hall

Along with total organization, there is the opposite — aleatory, in which the performers themselves are free to improvise within certain bounds set by the composer. All of this music has certain things in common. The language calls for highly disjunct lines in which melody in the traditional sense is pulverized. These composers are looking for different things than melody. Rhythms, too, are pulverized. Dissonance is total. The avant-garde composer avoids any hint of consonance with the same determination that a minor eighteenth-century composer avoided any hint of dissonance. Like it or not, it is a language and it has a vocabulary; and the younger generation throughout much of the world are eagerly speaking it.

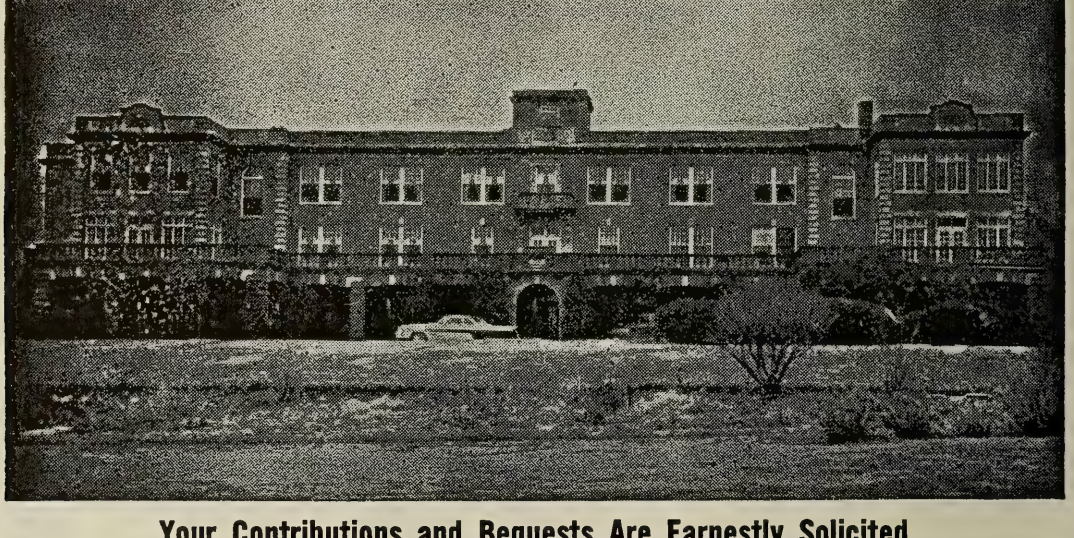
It is a strange turn that music has taken, and it is understandable that many resist it. Only thirty years ago we in America were set for a musical renaissance. Copland, Piston, Barber, Schuman, Harris — these were the composers who were going to be the backbone of a great new American school, along with Thomson, the emergent Mennin and Dello Joio, and a dozen others one could mention. Then came the war, the discovery of Webern and the rediscovery of Schoenberg, and all of a sudden music took a right-angle turn. There had been nothing to indicate such a departure, and almost immediately the American Big Five found themselves in the backwash.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

Except for Copland, they have remained in the backwash, in that they have just about nothing to communicate to the younger men. They are played, they get respectful attention (as Old Masters should), but it is to the banner of the Babbitts and Carters, the Nonos and Stockhausens, the Cages and Bussottis, the Boulezes and Barraqués, that the post-war generation has flocked. A parallel development occurred in painting and sculpture. Curt Sachs always did maintain that music never lagged behind the other arts, as had been believed.

But where the avant-garde in painting and sculpture has swept the public as well as the creators of the Western world, the avant-garde in music has not. And here skeptics like Hanson are on safe ground wondering where it all can lead to. Back in the nineteen-thirties, the big men of music – the American Big Five, Bartók, Prokofiev, Hindemith, Stravinsky, Poulenc and the others – were constantly being discussed, written about and played. They had a relatively wide public, and some of them had a really big one. That does not exist today, at least in the musical avant-garde. Hanson has a right to be disturbed when he observes "a group of composers writing for each other or for a precious audience of one hundred." In New York the figure is a little higher, but not by much.

Up to our generation, the history of music has showed that every

EL MUNDO
La Habana, miércoles 22 de julio de 1964
ÉPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!
YOUR Independent Insurance AGENT
"SERVES YOU FIRST"
You can rely upon the Agent who displays this symbol. We do.
BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

important avant-garde composer made a sizable public impact. His works may have been derided in some circles, but they always were praised in others. For every opponent there was a supporter, and that applied as much to Chopin, Schumann and Wagner as to Stravinsky, Prokofiev and Bartók. Yes, even to Arnold Schoenberg. They were public figures. Their music was played and discussed, and even if the large public did not at first like what they wrote, at least they did not write in a vacuum.

Whereas today the very names of the American musical avant-garde are unknown to the public at large. The one exception might be John Cage, whose ability to get into the news is a kind of genius in itself. Otherwise there are Feldman, Young, Martirano, Wuorinen, Sollberger, Powell, Subotnick, Myrow – but why go on! Not one of them has captured the imagination of the public. And while it is most dangerous even to hint at equating a composer's worth with his public acceptance, the fact remains that the musical avant-garde in this country is an inbred group that, despite wild activity, has not been able to make a dent in the armor of public indifference that surrounds it. And that, rather than the new vocabulary, is an indication that the members of this group may be on a road to nowhere.

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

SOMETIMES CADILLACS OUTNUMBER THEM ALL!

Wherever important events occur, you are very likely to see Cadillacs in greater numbers than all other cars combined. And this year promises to see Cadillac even more firmly entrenched as the overwhelming choice of people with a sound sense of value, an eye for good taste, and a spirit that takes to action. The new 1965 Cadillac is so new in performance, so restful in ride and handling and so abundant in luxuries, that it leaves no other logical choice in fine cars. If you're in search of quality and performance—size and luxury—in your next car, you should drive a 1965 Cadillac soon. It's at your dealer's now.

Standard of the World Cadillac

SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky; October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, November 24, 1944 (Leonard Bernstein conducting), March 5, 1948, October 24–25, 1952, December 28–29, 1956 and October 27–28, 1961 (Mr. Burgin conducting in the last two pairs).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, two harps and strings.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

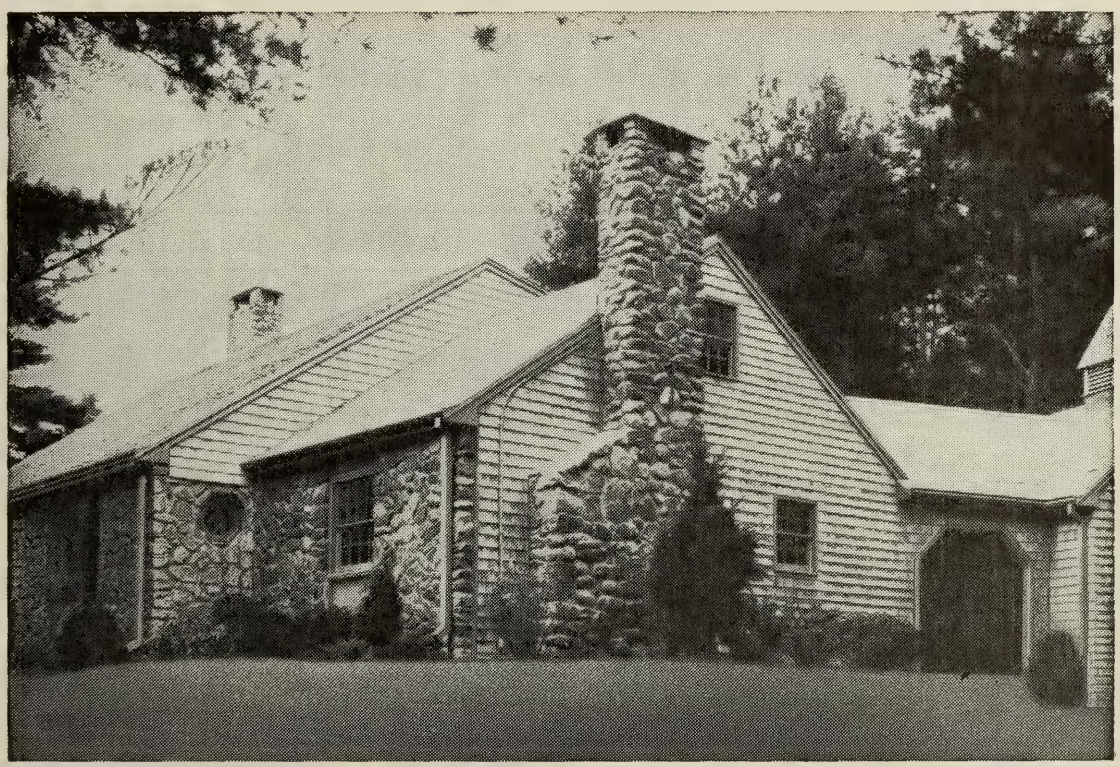
158 MASS. AVENUE MALBENS CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY

more people choose a
Garrard®
AUTOMATIC TURNTABLE
than all other record playing components.



Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.



BOSTON SYMPHONY CHAMBER PLAYERS

ERICH LEINSDORF, *Music Director*

SUNDAY, MARCH 14 • 8:30

Sanders Theatre, Cambridge

Piston	Divertimento for Nine Instruments (1946)
Mozart	Sonata for Bassoon and Cello, K. 292
Carter	Woodwind Quintet (1948)

INTERMISSION

Spohr	Nonet, Op. 31

PROGRAM SUBJECT TO CHANGE

TICKETS NOW . . . SYMPHONY HALL BOX OFFICE
CO 6-1492

ALL SEATS RESERVED: $2.50, $3, $3.50, $4

Mail orders accepted. Please make checks payable to the Boston Symphony Orchestra, and enclose a stamped self-addressed envelope to Symphony Hall Box Office, Box CP, Symphony Hall, Boston 02115.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

• •

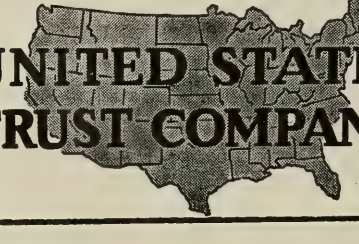
Shostakovitch has given forth a statement about his intentions on composing the Fifth Symphony:

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

FULL SERVICE BANK ®

"The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitry Rabinovich in his recent book on Shostakovitch* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

Mr. Rabinovich, in the course of a florid description of the score, points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accom-

* *Dmitry Shostakovich* (Lawrence and Wishart, London, 1959).

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Come discover
Caucasian Shaslik
Pilaf Gypsy Baron
Beef A La
Stroganoff!"

Available on request
41st
ANNUAL
REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964
A Diversified Investment Company
State Street
Investment
Corporation
Organized in Boston in 1924
140 FEDERAL STREET, BOSTON 10, MASS.

Capezio
Fred Braun
Customcraft
Caressa
La Biuna
Ad Lib

TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET

paniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away
From my tormented soul
As a new and brighter day
Brings visions of pure gold.

This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."







Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

SIMPLY A GREAT COMPOSER

Under the above title, Hans Keller wrote the following article on Arnold Schoenberg for the English periodical "New Statesman," February 6, 1960.

"SCHOENBERG!" How do you react to the word? It would be enlightening to subject a cross-section of our musical community to one of those association tests which the brilliant young Jung used before he went Jungian.

Reactions would be diverse, contradictory. One thing, however, they would have in common: they wouldn't be free. More likely than not, the old super-ego would step in before you could say "George Gershwin," which would be a pity. For it was Schoenberg who wrote apropos Gershwin (in his own English):

"An artist is to me like an apple tree. When the time comes, whether it wants to or not, it bursts into bloom and starts to produce apples. And as an apple tree neither knows nor asks about the value experts of the market will attribute to its product, so a real composer does not ask whether his products will please the experts of serious arts. He only feels he has to say something and says it."

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World — Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth — *Professor of Music, Harvard University*
Klaus Liepmann — *Director and Professor at M.I.T.*
Friday, March 19, 1965 • G. Wallace Woodworth, Speaker
in honor of
The Handel and Haydn Society
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday, Tuesday, Wednesday and Thursday Concert Series — $4.00
Afternoon Tea served after the Concert

While we are on the subject of psychoanalysis, we might remember and retrace the process of projection, and do to Schoenberg whatsoever he would that men should do to Gershwin: Schoenberg was himself an apple tree, and so long as this type of metaphor, the freest association and the most strictly true, does not spontaneously arise in our minds, his time has not yet come, even though there are some who think that it has already gone. Of course, at the deepest level, the apple tree kind of association does not take the form of a pale word. It is the living thing itself, the apple, that we see before our mind's eye. To Gershwin, our reaction would, or should, be a tune like "The Man I Love" or "Fascinating Rhythm" or "Embraceable You." But who would dare even to speak of a Schoenberg tune? Certainly not the Schoenbergians.

On 12 May 1947, Schoenberg wrote a letter to the conductor Hans Rosbaud which, unfortunately, is quite unknown in this country:

"Comprehension of my music *still* suffers under the impression the musicians have formed of me: they consider me, not a normal, utterly ordinary composer who presents his more or less good themes and melodies in a not too inadequate musical language, but a modern, dissonant twelve-tone experimenter. Yet there is nothing I desire more ardently (if there's anything I desire) than to be regarded as a better kind of Tchaikovsky – a little better, for heaven's sake – and that is

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

really all. I want people to know and whistle my melodies . . . I don't want to be interesting."

Thirteen years have elapsed and "the experts of serious arts" who reject Gershwin continue to accept Schoenberg for the wrong reasons. It is still only the discoverer of the twelve-tone method, the founder of new music, they admire in him. They have written their modern musical histories without being able to write down a single bar of his music from memory. But an apple tree is not, in the first place, an historical phenomenon, and Beethoven's overwhelming historical role is not the first thing that occurs to us when we think of him.

The twelve-tone pickers, critics and so-called composers alike, have been at work for decades. They are responsible for the current serial cult. Pro-Schoenberg as they are, they have helped to create one type of anti-Schoenbergian, and to perpetuate another diametrically opposed one.

On the one hand, that is to say, a group of dodecaphoneys has sprung into existence. They liberally accept Schoenberg as their forerunner, but consider his technique primitive because it is bound up with themes and melodies, and inconsistent because it is bound up with the past. (All comprehensible new creation is: there has to be a basis of communication.) They have "started where Schoenberg left off" without knowing the works he wrote in advance of them before they were musically born. As for being able to whistle a Schoenberg tune, they

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

T. O. METCALF CO.
LETTER PRESS *PRINTING* PHOTO OFFSET
BOSTON, MASS. 02210
51 MELCHER STREET *Telephone:* HANCOCK 6-5050

have advanced beyond the whistling stage and are proud of it. Apples are things of the past, and "Schoenberg" means to them "romanticism" and "squareness."

On the other hand, there are the conservatives, the academicians and reactionaries, for whom Schoenberg is the arch-enemy of music as a romantic art. They exclaim "Brain music!" at the mention of his name, pointing to the twelve-tone pickers by way of substantiation. They are the ones who know what they like and like what they know. But how right they are! For if you like what you don't know you are a snob; and if you don't know what you like you are an ass, you don't understand anything: in art, liking is a function of understanding.

Indeed, as one who is aware that Schoenberg is the greatest composer since Beethoven, I respect the anti-Schoenbergian conservatives more than the Schoenbergian lecturers on twelve-tone technique. At least, the conservatives like apples, even though they do not always know an apple when they see one. But then, who are we to reproach them? The trouble with most of us proselytisers is that we argue from strength — a strength we do not possess. Do we whistle our Schoenberg as easily as our Beethoven?

We must argue with ruthless honesty, from weakness. The notorious contemporary crisis is in us all. The beam may be in our brother's eye and the mote in our own, but it is still a mote. The fact is that Schoen-

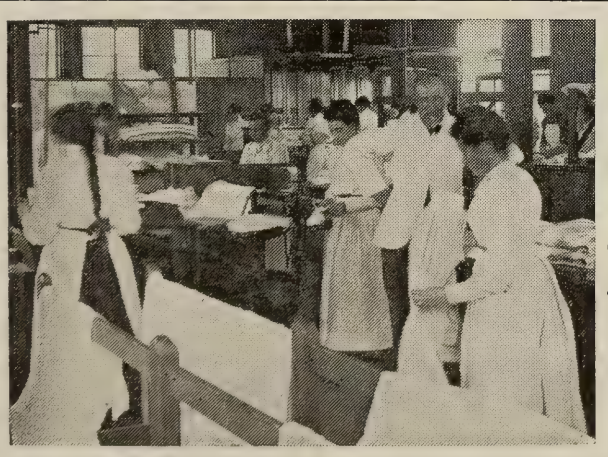
SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

berg came far too soon for all of us – much sooner even in relation to our time than the "late Beethoven" came in relation to his: hence the present situation.

The better I get to understand Schoenberg's music, the more I realise that there are no Schoenberg experts yet. They will appear when the need for them ceases, as did the Beethoven experts. All the same, while "the experts of serious arts" talk too much, the scene is changing. The number of current Schoenberg performances would have caused incredulous surprise even five years ago. By then, the experts had already been talking for ages, so the change can hardly be due to their endeavours. It is simply that we are very gradually catching up with Schoenberg.

Must we spoil this development by bloodless, "intelligent" appreciation, by wisely seeing Schoenberg in his historical context before a note of his music is part of ourselves? I appeal to the Schoenberg haters, those who, not unnaturally, hate what they don't know, to save Schoenberg from his most dangerous admirers, to remember that "music is music" (Berg's comment on Gershwin), that every seeming conceptual short-cut to it is a deaf alley, and a long one too. As to dissonances, they are unfamiliar consonances.

Now, let us approach these performances in a spirit of natural musicality, like gypsies: [the author here lists works recently performed in

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The
Quality Leader

FUNERAL
SERVICE
J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE
1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND



TICKET RESALE AND RESERVATION PLAN



The Trustees of the Boston Symphony Orchestra are constantly grateful for the thoughtfulness of those subscribers who notify us when they will be unable to attend a concert and permit the Orchestra to resell these tickets at the Symphony Hall Box Office. In addition to the pleasure you afford others by making it possible for them to hear the Orchestra in person, you also afford the Orchestra a direct financial benefit: last season the Orchestra's deficit was reduced by almost $16,000 through the resale of subscribers' tickets.

Subscribers who do plan to release their tickets for a specific concert are urged to do so as soon as convenient; they need only call Symphony Hall, CO 6-1492, and give name and location to the switchboard operator.

Subscribers who release their tickets for resale will continue to receive written acknowledgment for income tax purposes.

On the other hand, subscribers and Friends of the Boston Symphony Orchestra as well as other residents and visitors in Boston may request tickets for individual concerts. To make your request, please telephone Symphony Hall and ask for "Reservations"; these will be filled in order of request as turned-in tickets become available. Since the management knows from experience approximately how many returned tickets it may expect, no reservations will be taken when the caller can no longer be assured of seats. These tickets may be purchased and picked up from the Symphony Hall Box Office on the day of the concert three hours prior to concert time. Tickets not claimed a half-hour before concert time will be released and sold to the general public.

London at the time — *Verklärte Nacht, De Profundis, Moses und Aron,* Third Quartet, *Pierrot Lunaire,* Orchestral Variations, Theme and Variations for Band (first English performance), *Serenade*]. Let us not feel obliged to read the program notes and bother when these works were written, why they had to be written and could not have remained unwritten, whom they influenced, what revolutions they caused. There is tonal music among them (early and late), "freely" atonal music and twelve-tone music. But each composition is a masterpiece.

Perhaps only one historical point might helpfully be kept in mind. *Verklärte Nacht* was written within three weeks by a twenty-five-year-old ex-bank-clerk who had received virtually no musical training and who, in his early teens, had arranged various pieces of music for string quartet because he was fond of the combination but did not know that any-

For information about space and rates in

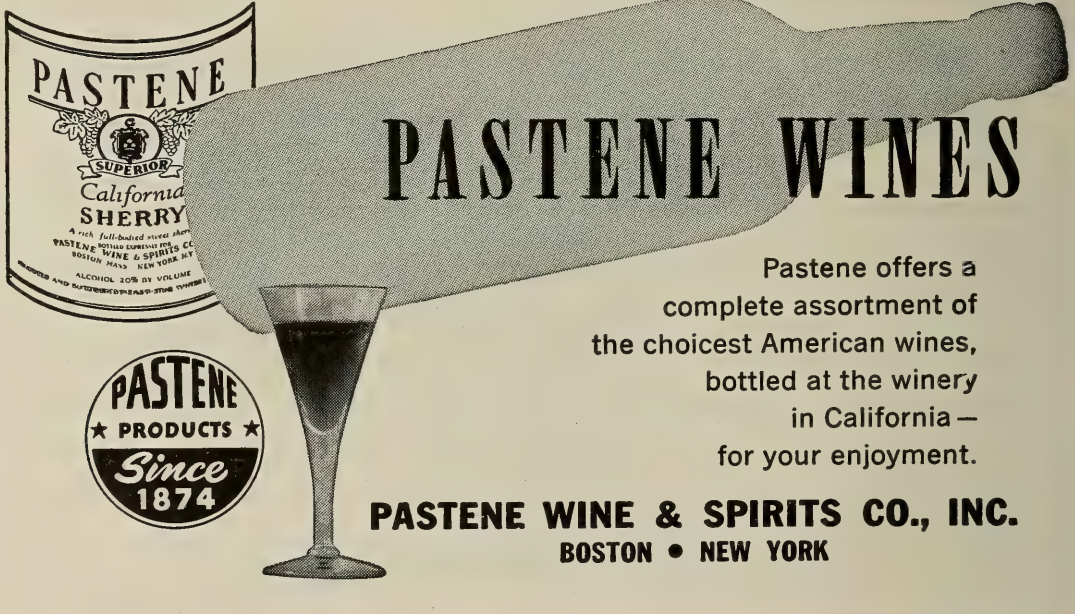
THE BOSTON SYMPHONY PROGRAM

Call

Advertising Department, Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.

BOSTON • NEW YORK

thing had been written for it. The almost inexplicable mastery of this sextet (an enlarged quartet) prompted the Austrian composer Franz Schmidt (no mean gypsy himself) to say that although he could not follow the later Schoenberg, he felt artistically bound to trust him. Trust in a genius is more objective than balanced criticism by hearsay. If *Verklärte Nacht* is an apple, there is an apple tree; and if there was an apple tree, what can it have produced all its life but apples?

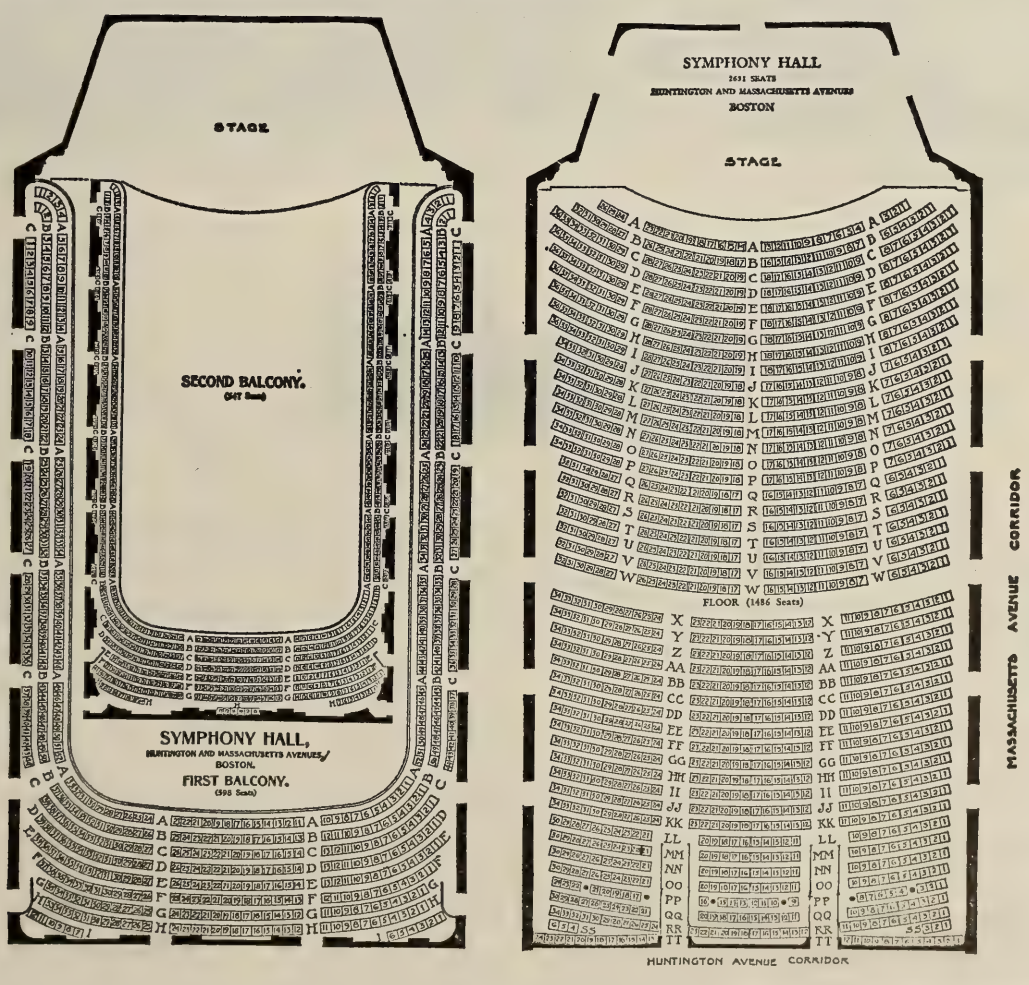
"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall





"Financial Cabinet" team calls on customers for current investment review



Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. ☐ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion, retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. ☐ If this approach makes sense to you, why not plan to discuss your financial problems with our specialists today. Write us a letter, or telephone Area Code 617 LI 2-9450, Ext. 226. ©

BOSTON SAFE DEPOSIT AND TRUST CO

100 Franklin St., Boston, Mass. 02106

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.

Twenty-first Program

FRIDAY AFTERNOON, MARCH 19, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 20, *at* 8:30 *o'clock*

MOZART . . . . . Divertimento in B-flat major, for Strings and Two Horns (K. 287)

Allegro
Theme with Variations; Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

BRAHMS . . . . . Rhapsody for Contralto Solo, Male Chorus and Orchestra, *Op.* 53

INTERMISSION

PROKOFIEV . . . . . "Alexander Nevsky," Cantata for Chorus and Orchestra, with Mezzo-Soprano, *Op.* 78

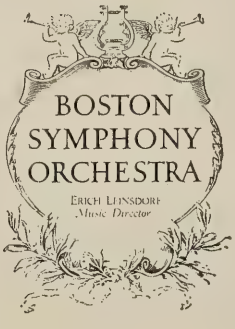
I. Russia under the Mongolian Yoke
II. Song about Alexander Nevsky
III. The Crusaders in Pskov
IV. Arise, Ye Russian People
V. The Battle on the Ice
VI. Field of the Dead
VII. Alexander's Entrance into Pskov

(First performance at these concerts)

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

SOLOIST
SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS



133RD PENSION FUND Concert

SUNDAY, APRIL 4 • 3:30

Artur Rubinstein, *Soloist*

WAGNER	Prelude to "Die Meistersinger"
BEETHOVEN	Piano Concerto No. 3, in C minor
BRAHMS	Piano Concerto No. 1, in D minor

For the third successive year Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Artur Rubinstein to appear with them at the Pension Fund Concert. Those who attended the 1963 and 1964 Pension Fund concerts heard this remarkable musical collaboration perform Beethoven's Piano Concerto No. 4 and No. 5, "Emperor," Rachmaninoff's Rhapsody on a Theme of Paganini, and the Piano Concerto No. 1 by Tchaikovsky.

Remaining Tickets: $10, $8, $7, $6

SYMPHONY HALL BOX OFFICE CO 6-1492

Twenty-second Program

FRIDAY AFTERNOON, March 26, *at* 2:00 *o'clock*

SATURDAY EVENING, March 27, *at* 8:30 *o'clock*

WEBER . . . . . Overture to "Oberon"

SCHOENBERG . . . . . Concerto for Violin and Orchestra, *Op.* 36

I. Poco allegro
II. Andante grazioso
III. Finale: Allegro

(First performance at these concerts)

Soloist: JOSEPH SILVERSTEIN

STRAUSS . . . . . The Awakening of Helen from "The Egyptian Helen," *Op.* 75

(First performance at these concerts)

INTERMISSION

STRAUSS . . . . . Excerpts from "Salome," *Op.* 54

Dance of the Seven Veils

Interlude and Final Scene

(First performance at these concerts)

SOLOIST

LEONTYNE PRICE

Soprano

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348
340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062
Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

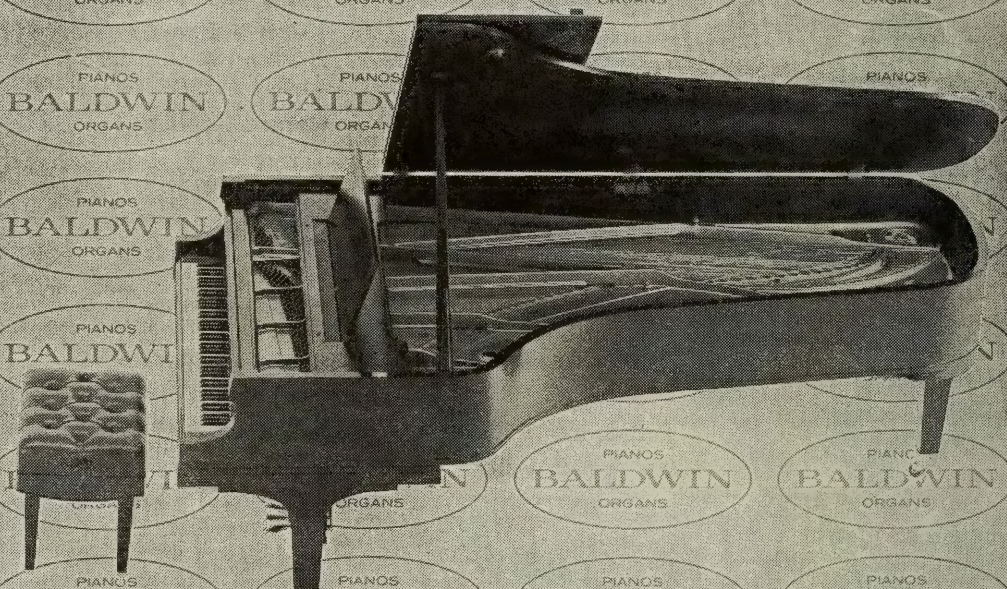
ROSARIO MAZZEO, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

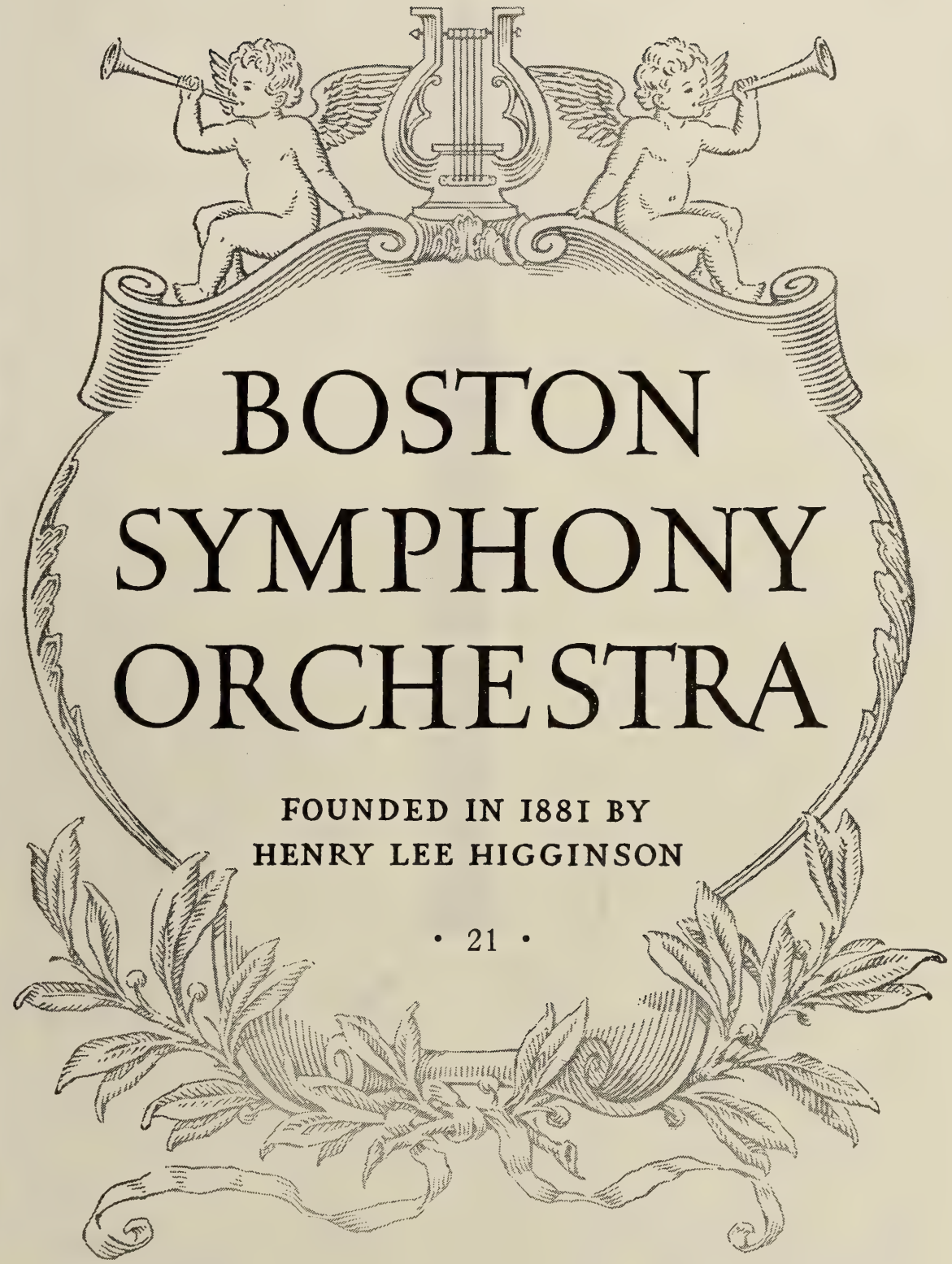
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

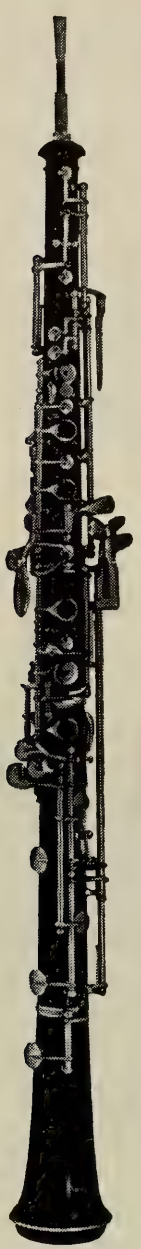


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 21 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

The Boston Symphony under Leinsdorf

Prokofieff's Fifth Symphony was given its American première by the Boston Symphony, so it was only fitting that Leinsdorf should choose this work to initiate the widely acclaimed Prokofieff series. Like the other performances in this series, this recording is characterized by penetrating insight and drama and sets the standard by which to judge any future interpretations. Hear the magnificence of the Boston Symphony under Leinsdorf captured in Dynagroove sound on RCA Victor Red Seal recordings.



RCA Victor

The most trusted name in sound



CONTENTS

Program (for this week) . . . 1289
Program (March 26–27) . . . 1339
Program (April 9–10) 1341

NOTES

Mozart (Divertimento in B-flat) 1291
Brahms (Rhapsody on Goethe's Poem) 1305

ENTR'ACTES

Mozart – Aphorisms (*By Ferruccio Busoni*) . . 1300
Brahms's "Bridal Song" (*J.N.B.*) 1310
Prokofiev as a Russian Artist (*J.N.B.*) 1332

NOTES

Prokofiev ("Alexander Nevsky") . . 1324

WATERCOLORS

The exhibition now in the Gallery, loaned by the Boston Society of Watercolor painters, will end this week. It will be followed by an exhibition of pictures loaned by the Tyringham Gallery.

THE SOLOIST

Shirley Verrett, born in New Orleans, studied singing with Anna Fitziu in California and Marian Szekely-Freschl at the Juilliard School in New York. She has sung with the orchestras of New York, Philadelphia, Pittsburgh, Minneapolis and Montreal. Her operatic career has centered upon the title role of *Carmen,* which she has sung in New York (New York City Opera), elsewhere in this country and abroad (Spoleto, Lausanne, Moscow, Kiev). She recently sang the leading part of Gluck's *Orfeo* (Act II) with the Esterhazy Orchestra in New York. She has appeared on television and is a prominent recording artist.

COMING CONCERTS

At next week's pair of concerts, excerpts from Richard Strauss's operas,

Makanna, Inc.
The Trousseau House of Boston



Taking a Trip?

You will love our printed acetate robe—that packs and washes beautifully. Pink or Yellow. Small, Medium, Large. **$25.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



women
salute the
costume in
Spring navy

Refreshing Spring-weight master sheer, eloquent ribbon flowers and cartridge pleating trimming the gored skirt dress and cardigan jacket. 14½-24½. 29.95

Better Dresses — Third Floor

BOSTON • BELMONT
PEABODY • FRAMINGHAM

The Egyptian Helen and *Salome* (the final scene) will be heard for the first time by this Orchestra, the Dance from *Salome* having been previously played here on several occasions. Mozart's Divertimento in B-flat, which is also on this program, was last performed at these concerts in 1947. Joseph Silverstein will introduce Schoenberg's Violin Concerto to these concerts.

For the pair of concerts following the final trip to New York and other cities, Mr. Leinsdorf has invited Aaron Copland to conduct. He will complete his program with his own *Music for a Great City,* his latest orchestral score. The pianist Sidney Foster will be heard in the Third Concerto by Bartók, one of the composer's last works. It is a posthumous score, having been completed from sketches after his death.

Sidney Foster, who is making his first appearance with this Orchestra, was born in Florence, South Carolina, and lived also in Miami. He showed precocious talent at the age of ten and was enrolled at the Curtis Institute of Music. There he studied with its Director at the time, Josef Hoffman, who also had been a prodigy. Sidney Foster won the Leventritt Award in 1940, and has since figured prominently in New York concerts. Last autumn he made an extended tour of the Soviet Union. He is at present on the music faculty of the University of Indiana.

Bruckner's Eighth Symphony will be the principal work on the final program of the season, April 16 and 17. It will be introduced by the Prelude to Wagner's *Lohengrin.*

LEONTYNE PRICE

Leontyne Price, who will appear as soloist at the concerts of next week, has been associated with this Orchestra before the recent years of her operatic career. She was a member of the Opera Department of the Berkshire Music Center in 1951, and returned in 1953 to sing at Tanglewood in the second act of Gershwin's *Porgy and Bess,* having

toured Europe in that opera. Since then she has sung with this Orchestra in Boston in Barber's *Prayers of Kierkegaard* (1954), and in Beethoven's Ninth Symphony (1958).

Since she made her Metropolitan Opera debut in *Aïda* in 1961, she has sung with that Company in *Il Trovatore, The Girl of the Golden West, Madama Butterfly, Don Giovanni, Tosca, Turandot* and *Così fan Tutte.* She had made her debut with the Vienna *Staatsoper* in 1958, and has otherwise sung widely in opera in Europe and America.

PENSION FUND CONCERT

Artur Rubinstein will be soloist at a concert for the benefit of the Orchestra's Pension Fund on April 4.

(See page 1340)

ORGAN RECITAL

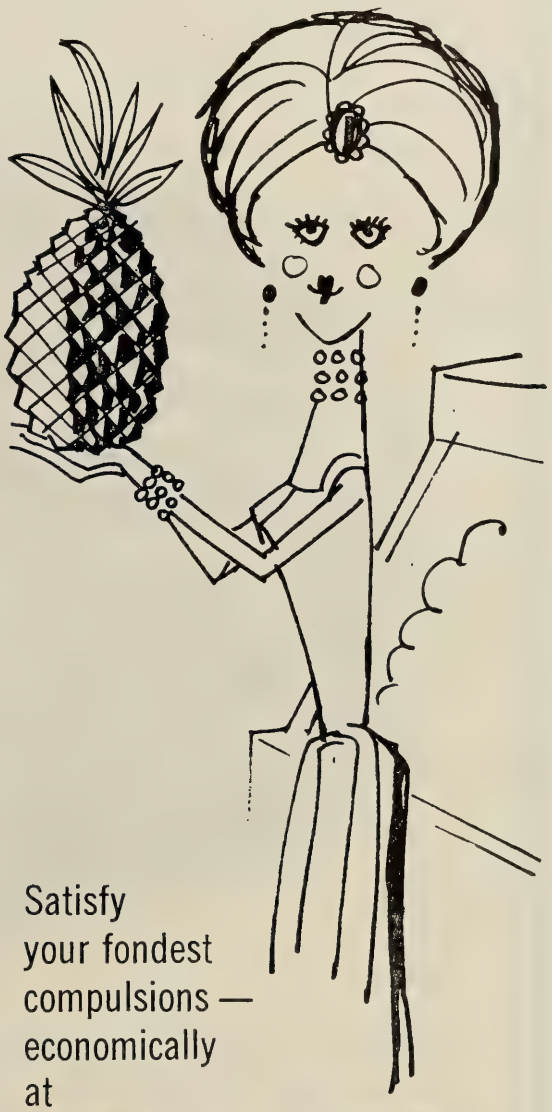
The last of the Symphony Hall organ concerts will be given on Sunday, March 28 at six o'clock. John Ferris will be the soloist and will be assisted by Roger Voisin, Trumpet; William Gibson, Trombone; and Everett Firth, Percussion. Music by Buxtehude, Bach, Messiaen, Franck and Hibbard will be played.

WHEN YOU CANNOT ATTEND

The Trustees wish to express their appreciation to the subscribers who are generously turning in their tickets when they are unable to attend a concert. These tickets are resold to help reduce the deficit. A telephone call to Symphony Hall to give the location and name of the subscriber is sufficient.

COmmonwealth 6-1492

Really darlings . . . I know
it's low, low priced
for what is obviously the
highest quality . . . and even
those, er . . . Top Value Stamps
with it all . . . but,
what do I do with it?



Satisfy
your fondest
compulsions —
economically
at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!



For a world of banking — see your friends at The First and Old Colony. For a world of fun, see "Hello World." This year's Vincent Show follows three young girls — just out of college to careers, romance and Venice. As always, proceeds go to the Vincent Memorial Hospital. "Hello World" will be presented at New England Life Hall, Tuesday, March 30th through Saturday, April 3 — evenings at 8:30 p.m., Saturday matinee at 2:30 p.m. Tickets are now on sale at the New England Life Hall box office, open Monday through Friday, 9:30 a.m. to 5:30 p.m. Or phone KE 6-4156. **THE FIRST & OLD COLONY**

The First National Bank of Boston and Old Colony Trust Company

Twenty-first Program

FRIDAY AFTERNOON, March 19, *at* 2:00 *o'clock*

SATURDAY EVENING, March 20, *at* 8:30 *o'clock*

Mozart . . . . . Divertimento in B-flat major, for Strings and Two Horns (K. 287)

Allegro
Theme with Variations; Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

Brahms . . . . . Rhapsody for Contralto Solo, Male Chorus and Orchestra, *Op.* 53

INTERMISSION

Prokofiev . . . . . "Alexander Nevsky," Cantata for Chorus and Orchestra, with Mezzo-Soprano, *Op.* 78

I. Russia under the Mongolian Yoke
II. Song about Alexander Nevsky
III. The Crusaders in Pskov
IV. Arise, Ye Russian People
V. The Battle on the Ice
VI. Field of the Dead
VII. Alexander's Entrance into Pskov

(First performance at these concerts)

Harvard Glee Club and Radcliffe Choral Society
Elliot Forbes, Conductor

SOLOIST
SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



Navy teams
with white
to welcome Spring
Misses' Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

DIVERTIMENTO IN B-FLAT (K. 287)

(For Strings and Two Horns)

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. The Divertimento is written for string quartet with two horns, the first violin being a true solo part. The four string parts are here taken by a string orchestra.

It was performed at these concerts of October 14, 1938, and again January 1, 1945. The last performances in this series were on November 28–29, 1947.

Mozart's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage. A serenade in a garden where a small group of wind players, with a *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. Divertimenti, serenades, cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-

Spring is not
Just for the birds

It is the perfect time to brighten your wardrobe with the cleancut look of navy sparked with white . . . from a fresh diversified collection at

Hurwitch Bros.

TWENTY NEWBURY STREET

three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gayeties some of his truly precious and undying musical thoughts.

This product of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their sometimes ardent but always minutely considered study of the younger Mozart: "the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote two divertimenti at this time for the Countess Antonie Lodron, a high-born Salzburger, whose two daughters came under his eye for musical instruction.* Both suites were written for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B-flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read the inscription "February, 1777." The two divertimenti are referred to

* The concerto for three pianofortes (K. 242), was written for the Countess Lodron and her two daughters.



The Best in Lenten Foods from All Over the World

Meatless meals will be intriguing, even exciting, when prepared with S. S. Pierce foods. Our stores offer a taste tempting selection of seafoods, cheese, prepared macaroni and spaghetti, soups and fruits. A few favorites:

King Crab Meat	**Sherried Crab Bisque**
Canadian Lobster	**Macaroni With Cheese**
Chinook Salmon Steak	**Meatless Ravioli**
Jumbo Cleaned Shrimp	**Crema Danica Cheese**
Albacore White Tuna	**Spaghetti With Cheese**
Fish Chowder	**Clam and Corn Chowders**
Lobster Bisque	**Sharp Cheddar Cheese**

S. S. PIERCE

IMPORTERS and GROCERS



Davidow
softly shapes the classic

The mastery of the craftsman
and the soft spirit of spring '65
are combined in our
slightly shaped Persian pink suit of
wool touched with Orlon® acrylic.
Our Davidow collection
in sizes 8 to 20.
Filene's French Shops,
seventh floor, Boston
$125

Filene's French Shops
Boston

by Mozart and his father in their letters as *"cassationi."* Mozart relates that he played the first violin part in a performance of the B-flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it "as if he were the first violinist in Europe," and in such a way that "everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

"Both have six elaborately worked-out movements, and abound in grace and fertility of invention, and in skilful harmonic treatment. The style is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to *bravura,* the remain-



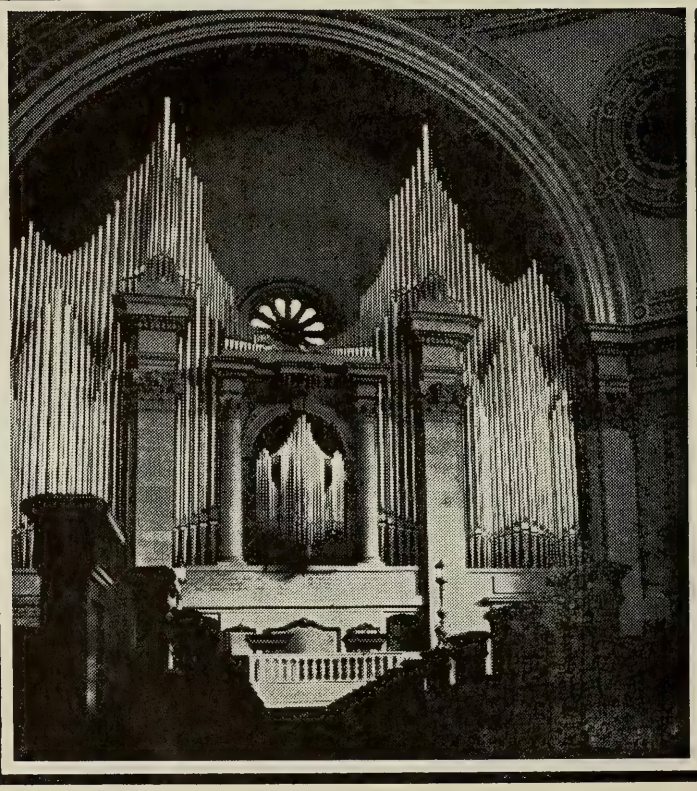
JOYFUL HARBINGERS OF SPRING
have arrived in all our Shops.

Birds and Bunnies and Ducklings in porcelain and crystal • and the loveliest collection of Decorated Eggs for Easter remembrances.

DO COME IN AND BROWSE!

The Women's Educational and Industrial Union

264 Boylston Street, Boston • KEnmore 6-5651



Christian Science

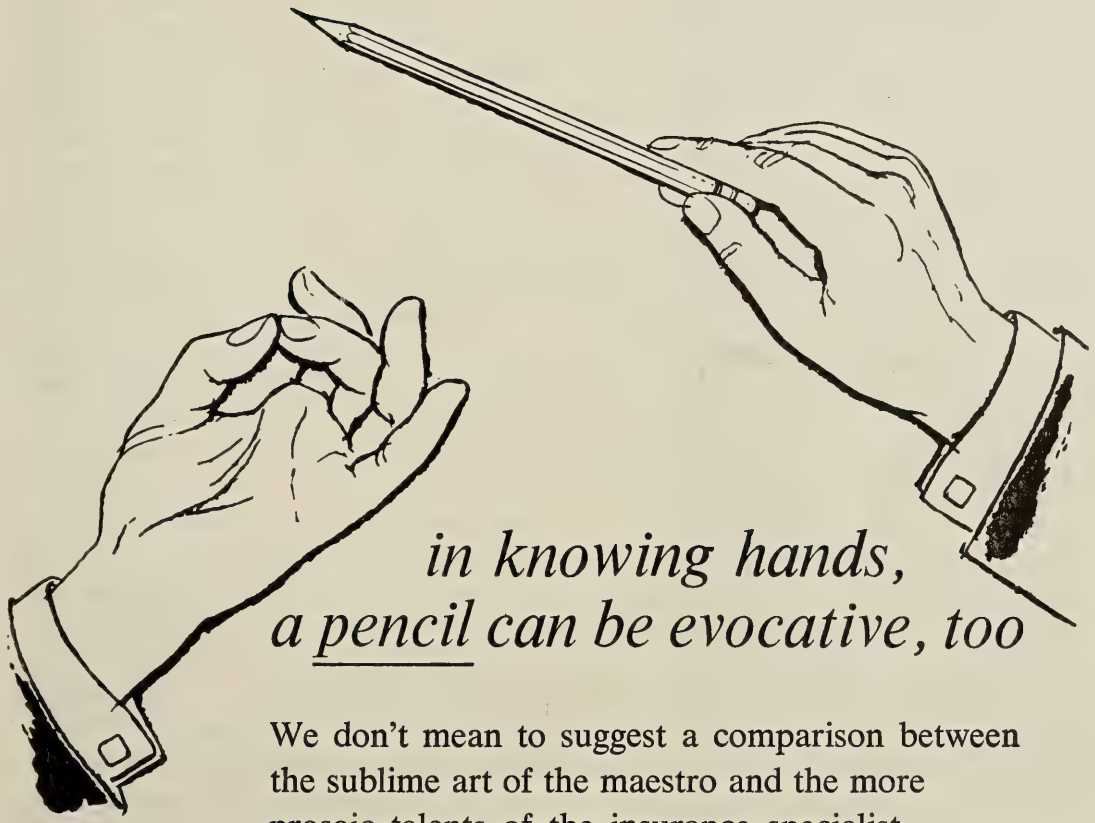
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.

Why not get in touch with "The Man With The Plan" in your community, soon?



The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

ing instruments cooperating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate. In the very first thematically elaborated passage the solo passages for the violin occur, which it is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive *bravura* than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived *adagio,* where the second violin and tenor are muted, the violoncello plays *pizzicato,* while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato,* afforded a contrast of tone. The concluding movement is introduced by an *andante* with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long *molto allegro* follows this introduction, in 3/8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

THE PIANO AT MOST CONCERTS IS A STEINWAY



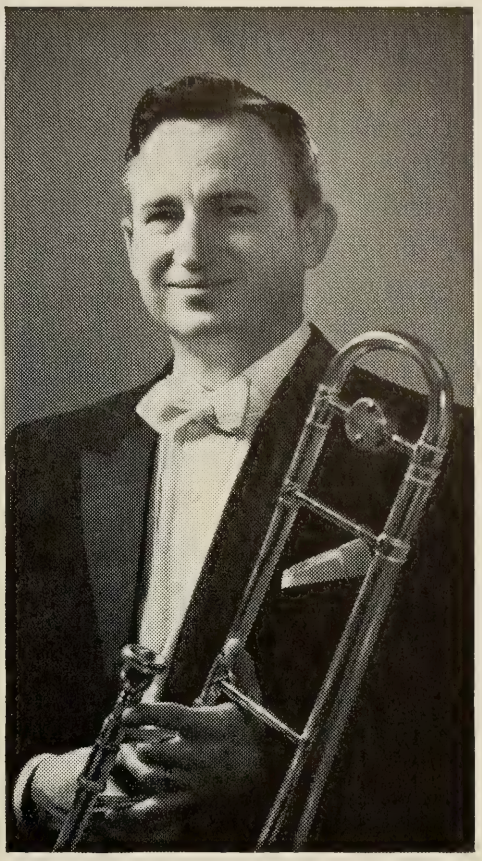
The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

William Gibson



When he isn't designing brass instruments, playing Brahms lieder on the trombone, or managing a Little League baseball team, William Gibson manages to serve with great distinction as First Trombone of the Boston Symphony.

The author of this very American string of achievements comes by his interests honestly: he was born in the little town of Marloa, Oklahoma, attended Oklahoma State, and then moved on to the Curtis Institute, where he studied trombone under Gerhard and orchestral interpretation under Tabuteau.

After rising through the trombone ranks of the National, Indianapolis, Pittsburgh, and Philadelphia symphony orchestras, he joined the Boston Symphony Orchestra as first-desk man in 1955 and has remained here happily ever since. In addition to his performances with Symphony, he has appeared (and recorded) with the New England Brass Quartet, taught at the New England Conservatory and Tanglewood, and instructed his two teenage boys in . . . baseball, of course.

This salute to a member of the Orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would be happy to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

The Divertimento in B-flat is compared by de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice Mozart's age at this time, was long a resident of Salzburg, and was *Konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's Divertimento in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the *finale*. The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit*. Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supersede the easy *"Galanterie"* of the Divertimento, and "unconsciously to approach the noble and rich field of classic chamber music."



BOOK CLEARING HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

Book Clearing House offers these superb sets as worthy additions to your record library — or, as the kind of gift which will give lasting pleasure:

BELLINI: NORMA
Joan Sutherland, Marilyn Horne
Mono $11.67; Stereo $13.88

MOZART: MAGIC FLUTE
Gedda, Berry, Frick, Schwartzkopf, Ludwig
Mono $11.67; Stereo $13.88

BIZET: CARMEN
Callas
Mono $11.67; Stereo $13.88

BERLIOZ: REQUIEM
Munch, B. S. O.
Mono $8.58; Stereo $10.18

BEETHOVEN: PIANO SONATAS
Artur Schnabel
Complete on 13 disks
Mono only $54.50

SHAKESPEARE: HAMLET
Richard Burton and Broadway Cast
Mono $11.67; Stereo $13.88

Picture windows on

BOSTON



● We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

ENTR'ACTE

MOZART – APHORISMS

By FERRUCCIO BUSONI

(As printed in "The Sackbut," Vol. 11, 1921)

This is how I think of Mozart: he is up to the present the most perfect manifestation of musical talent.

The pure musician looks up to him disarmed and content.

His short life and fecundity enhance his perfection to the point of the phenomenal.

The untroubled beauty of his work irritates.

His sense of form is almost superhuman. Like a masterpiece of sculpture, his art, viewed from any side, is a perfect picture.

He has the instinct of the animal to adapt his task to the utmost limit, but not beyond that of his powers.

He does not attempt anything rash.





Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
State Street Research & Management Co.

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JOHN L. THORNDIKE
Assistant to the Treasurer, Harvard College

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

He finds without seeking and seeks not what is undiscoverable, that is to say perhaps rather undiscoverable for him.

He possesses an unusual wealth of material but never exhausts it.

He can express a great diversity of things, but never attempts to utter too many at once.

He is passionate, but preserves chivalrous form.

He bears all characters in himself, but only as their exponent.

With the riddle he provides the solution.

His standards are astonishingly true, but they can be measured and defined.

He disposes of light and shadow, but his light does not pain, and his darkness shows a clear outline.

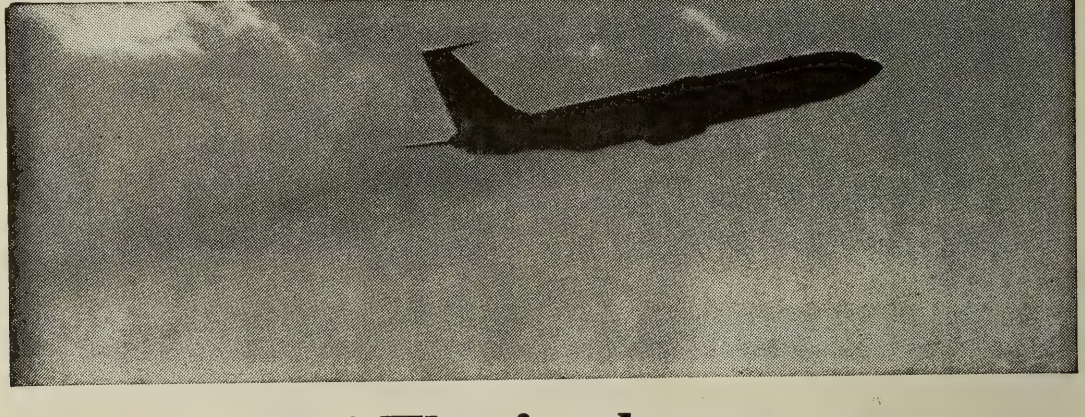
He has a witticism ready to meet any situation, even the most tragic; in the merriest he can present a solemn mien.

He is universal through his adroitness.

He can draw upon any glass because he never drinks one to the dregs.

He stands so high that he sees further than all, and therefore sees everything on rather a small scale.

Where in the world do you want to go?



Great! That's where we go.

Come on along.
We fly to 114 cities, 86 lands, 6 continents.
And we make them all easy to get to.
We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

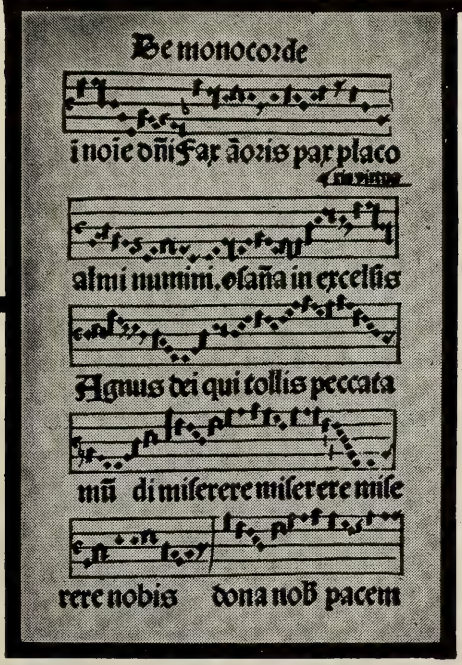
World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

Première

PERFORMANCE



The Bettmann Archive

The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

•

Special occasions in your family—a birth, a marriage, substantial changes in your holdings—call for a prompt and careful review of your Will. The experience of our Trust Department can be most helpful to you and your attorney in shaping the business and administrative aspects . . . and in planning your estate as a whole.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK AND TRUST COMPANY
BOSTON, MASSACHUSETTS

His palace is immeasurably great, but he never steps outside the walls.

Through the windows of it he sees Nature. The window frame is also the frame of nature.

Gladness is his predominant feature. He covers even the most unpleasant things with a smile.

His is not the smile of a diplomat or an actor, but of a pure mind, yet that of a man of the world.

His mind is not pure through lack of knowledge.

He has not remained simple and has not become *raffiné*.

He has a temperament but not a nervous one, he is an idealist but not unmaterial: a realist without unpleasantness.

He is a burgher as well as an aristocrat, but never a peasant or a rebel.

He is a friend of order: miracles and devilries preserve with him their 16 and 32 bars.

He is religious as far as religion is identical with harmony.

In him the antique and the rococo are combined to perfection, though without resulting in a new architecture.

Architecture is the art most akin to his.

He is the prime and round number, the sum total, a conclusion and not a beginning.

He is as youthful as an adolescent and wise as an old man – never out of date and never modern: carried to the grave and yet ever alive. His very human smile transfigured still beams upon us.



RHAPSODY on Goethe's "Harzreise im Winter," for Alto Solo, Male Choir and Orchestra, *Op.* 53

By Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Brahms wrote this Rhapsody in 1869. It was privately performed at Carlsruhe on October 6, 1869, when the singer was Mme. Boni. The first public performance was at Jena, March 3, 1870, when Pauline Viardot-Garcia was the soloist, Ernst Naumann the conductor. The first performance at the concerts of the Boston Symphony Orchestra was February 10, 1882, Georg Henschel, conductor; Mary H. How, contralto. The rhapsody was performed at a Brahms Festival by this Orchestra March 26, 1930, when the soloist was Margaret Matzenauer and the chorus the Harvard Glee Club. There was a performance on April 3, 1947, with a chorus trained by Arthur Fiedler, Carol Brice assisting.

The instrumentation is as follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings.

"Conductors will not exactly fight for this opus," wrote Brahms to his friend Dietrich in 1869, in his characteristic way of speaking flippantly of his most deeply felt works. "To you at least it may be gratifying that I do not always express myself in the frivolous 3/4



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 % ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31% DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

time."* That the music was indeed deeply felt in an undisclosed, personal way is indicated elsewhere in this program book (page 1310).

The Alto Rhapsody was a setting of three stanzas from Goethe's *Harzreise im Winter*. Brahms had been greatly impressed by the poem, finding in its Wertherian solitude, its romantic melancholy, and its final resurgence of love and life under the spell of the famous mountain-range, a kindred mood, setting his musical imagination aglow.

Goethe had visited the Harz mountains in the winter of 1777. He was then twenty-eight, fulfilling his Weimar post, and under the spell of Charlotte von Stein, his passion of the moment. His expedition was in part geological, for these were also the scientific years. But Goethe, the poet, likewise sought the scenic grandeur of the Brocken. *Werthers Leiden* was but four years off his pen, and although he had already parodied it, he had not outgrown its mood.

Brahms chose three verses from Goethe's eleven, for these were sufficient for his musical purposes. The first two are appropriately set in tones suitable to the misanthropist. The dark coloring of the solo alto voice probes the depths of brooding solitude. In the third verse the music changes from C minor to C major (with a momentary melodic switch to E-flat) and the chorus supports the single voice in the confident measures:

* The *Liebeslieder* had just had their first performance.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

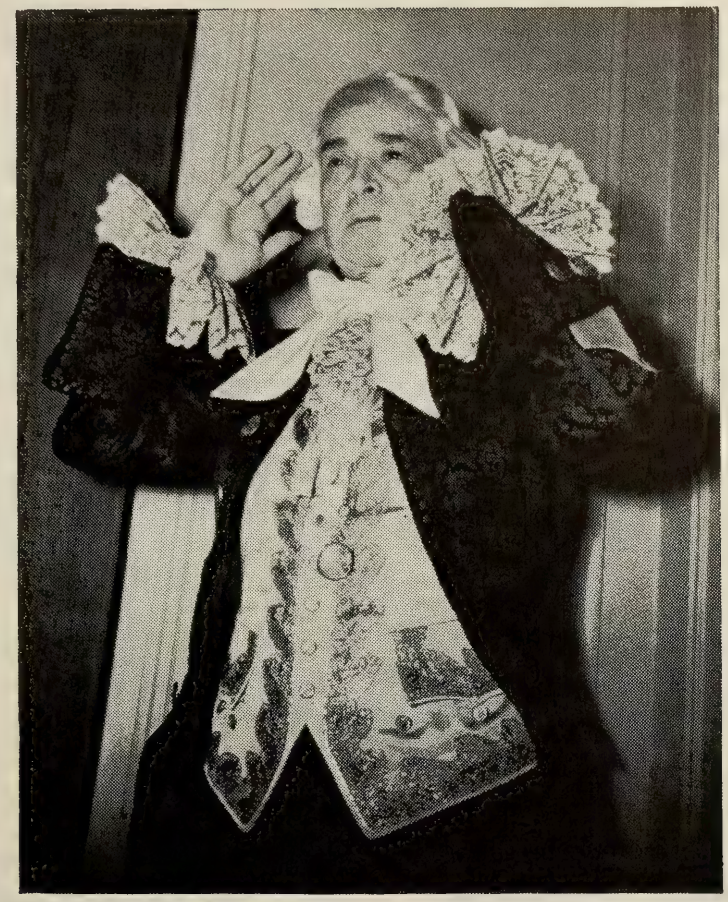
A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting
Chairman Ladies Committee, Mrs. Charles E. Cotting



Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

Aber abseits, wer ist's?	But who goes there alone?
In's Gebüsch verliert sich sein Pfad,	In the brake from his pathway he strays,
Hinter ihm schlagen	After him clash
Die Sträuche zusammen,	The branches together,
Das Gras steht wieder auf,	The grass rises again,
Die Oede verschlingt ihn.	The desert engulfs him.
Ach, wer heilet die Schmerzen	Who can comfort his anguish?
Dess, dem Balsam zu Gift ward?	Who, if balsam be deathly?
Der sich Menschenhass	If the hate of men
Aus der Fülle der Liebe trank!	From the fulness of love be drained?
Erst verachtet, nun ein Verächter,	He that was scorned
Zehrt er heimlich auf	Turned to a scorner,
Seinen eig'nen Werth	Lonely now devours all he hath of worth
In ung'nügender Selbstsucht.	In a barren self-seeking.
Ist auf deinem Psalter,	Bides there in thy Psalter,
Vater der Liebe, ein Ton	All-loving Father, one strain
Seinem Ohre vernehmlich,	Can but come to his hearing,
So erquicke sein Herz!	O enlighten his heart!
Oeffne den umwölkten Blick	Open his o'er-clouded eyes
Ueber die tausend Quellen	Where are the thousand well-springs
Neben dem Durstenden	Hard by the thirsty one
In der Wüste!	In the desert.*

* The English version is by R. H. Benson.

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Edwardian enchantment

in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

BRAHMS' "BRIDAL SONG"

It became known, after the death of Brahms, that his *Alto Rhapsody* had a personal, an intimate origin. The young man (he was then thirty-five) had cherished an affection for Julie, the daughter of Clara Schumann. He may never have declared himself. Julie married an Italian Count and, always in delicate health, died three years later. When Julie's engagement was announced Brahms said nothing, but Clara, who could read his heart as could no one else, was at once aware. On the day of Julie's wedding, Johannes played to Clara from a score he had just completed. He called this music of desolation and final resolution his "bridal song," and Clara divined its source.

There follows here an excerpt from *Clara Schumann, A Romantic Biography* (Random House). It describes the family life of the widow Clara Schumann and her seven children at their summer home in Baden-Baden, and is partly derived from the reminiscences of Clara's daughter Eugenie.

The Schumanns had many visitors (mostly musical) at their charming and unpretentious house in Baden—*"Die Hundehütte,"* the

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL



children had named it. Brahms was more than a friend — he was virtually an inmate. So long as he was at Baden a place at table was always laid for him. His appearance or disappearance at any time was an expected part of life, and was accepted without ceremony.

"He was one of us [writes Eugenie]. The schoolgirl in me resented his neglect of appearances; his colored shirts without collars, his little alpaca coats, and the trousers which were always too short, were a thorn in my flesh. But the elasticity of his gait, with the weight thrown on the heels, pleased me when I saw him coming toward the house, hat in hand. He cared nothing for polite manners, but as he was at times painfully conscious of his awkwardness, he was rather shy as a young man and tried to hide this shyness under a certain bluntness. He came and went as he liked, in good or bad mood, bringing now good, now bad hours."

Brahms was always having his jokes upon the "Fräuleins," as he called them, and Marie (the oldest), herself a tease, was apt to be his victim. Once when in the absence of a cook she had prepared a particularly good baked dish, he paused in the midst of praising it, and ran to fetch the cook book from the kitchen shelf. The recipe was read aloud, and each ingredient noted. An onion was found to be missing.

"Another constant joker in the Schumann household, and second



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

NEC

The New England Conservatory
A COLLEGE OF MUSIC
Chester W. Williams, *President*

- BACHELOR OF MUSIC DEGREE
- UNDERGRADUATE DIPLOMA
- MASTER OF MUSIC DEGREE
- ARTIST'S DIPLOMA

Faculty includes principals of the
BOSTON SYMPHONY ORCHESTRA

Catalogue: 290 Huntington Avenue, Boston 02115

only to Brahms in the general favor, was Hermann Levi. He was a Jew of a striking oriental type, with long black beard, high forehead and delicately shaped nose; his fine profile belied his small stature – the bane of a conductor. His enthusiasm, his uncanny skill, his thoroughly musical nature won him to all as he presided over stage and orchestra at the opera. At some favorite passage in *The Magic Flute* or *The Barber of Seville,* he would make a half-turn as signal to Clara in her stall. The aura of dignity and impressiveness would drop from him completely as with *Schufterle* ('Rascal'), his St. Bernard dog, he crossed the little footbridge over the Oos and set foot upon Schumann territory. The whistled first bars of Mendelssohn's *Midsummer Night's Dream* scherzo always announced his arrival. He once fed his beast an entire glass of champagne in spite of Clara's protestations of 'Levi! Levi!' At another time he was teasing the children in their room when the tread of Brahms was heard on the stairs. Brahms often came to the room of the 'Fräuleins' to enjoy their youthful conversation, or to regale them with Hungarian dances. Now Levi quickly hid himself in one of Clara's over-sized traveling trunks. Brahms, supposing Hermann to be there, came bursting into the room and was embarrassed to behold only

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.





Café Budapest

268A Brookline Ave.

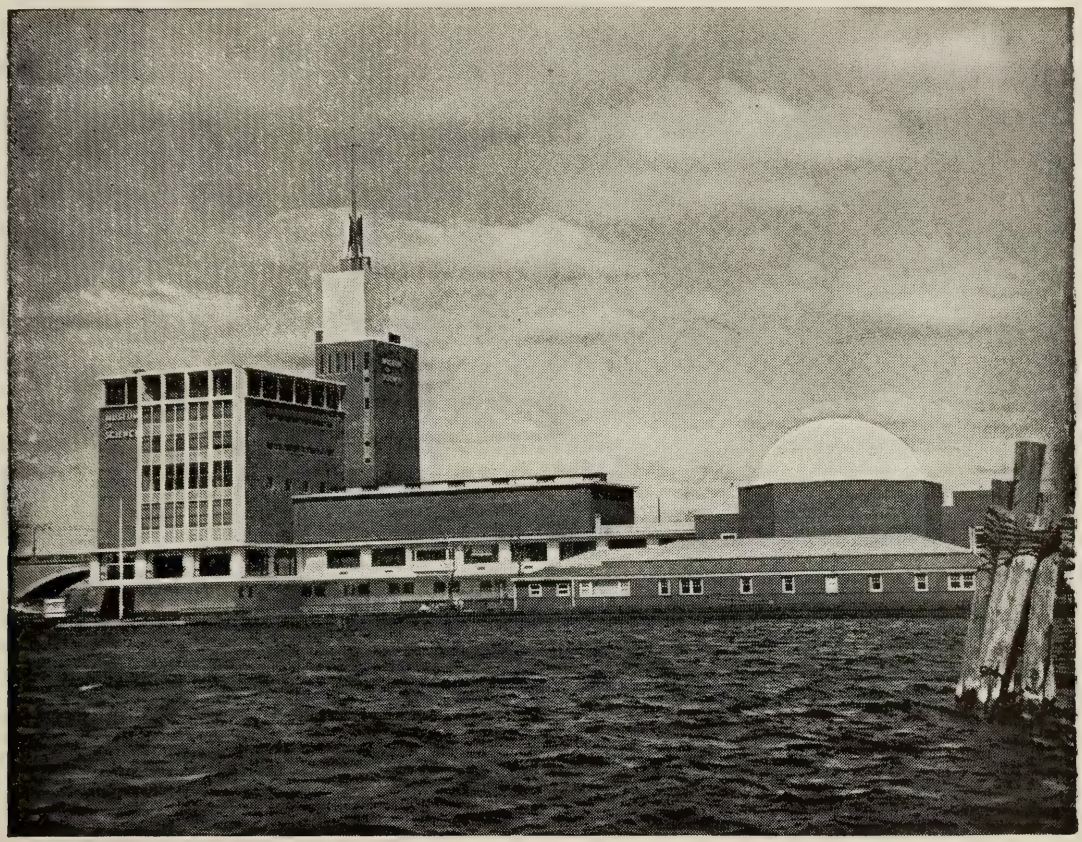
Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks

Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

What everyone likes about Boston . . .

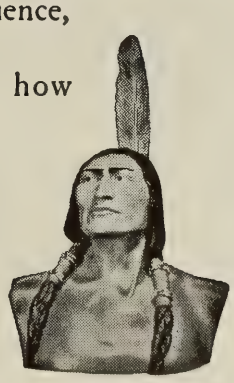


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

the 'Fräuleins.' 'Where is he?' he said, in confusion. 'Who?' 'Why, Levi. Isn't he here?' 'No, Levi isn't here.' 'Oh, I beg your pardon, I have made a mistake.' Whereupon there issued from the trunk the baritone solo from the Ninth Symphony, and the head of Levi appeared, like a jack-in-the-box. Levi took other laborious measures to coax the ringing laughter of the girls, as when he would play the *Blue Danube* in two simultaneous keys.

"The compositions of Brahms were taken by the Schumann girls like the rising of the sun or any other daily phenomenon. They never had occasion to realize that he could be a person of inner doubts and aspirations who might be grateful for a word of appreciation, wisely administered. Once after a performance of the Piano Quartet in G minor with the composer as pianist, Eugenie sat next to him at a supper party. 'My heart was so full of the wonderful music that my mouth overflowed, and I said: "How happy you must have felt when you completed that quartet!" Then he gave me a beautiful look, such as I have rarely received from him, and it opened my eyes to the mistake I had made.' "

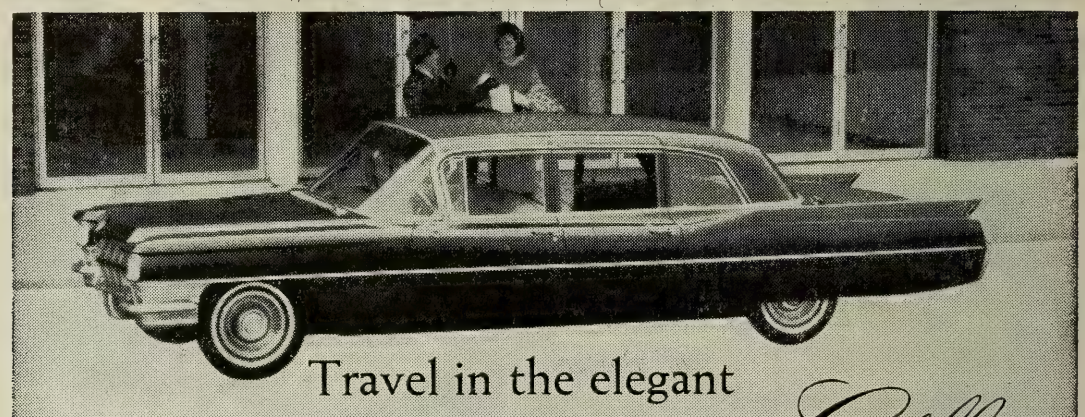
Eugenie has shown the attitude of the younger Schumann generation by this anecdote:

"One day, shortly before my lesson, Mama said to Marie and me, 'Children, what has been wrong between you and Brahms? He com-

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC

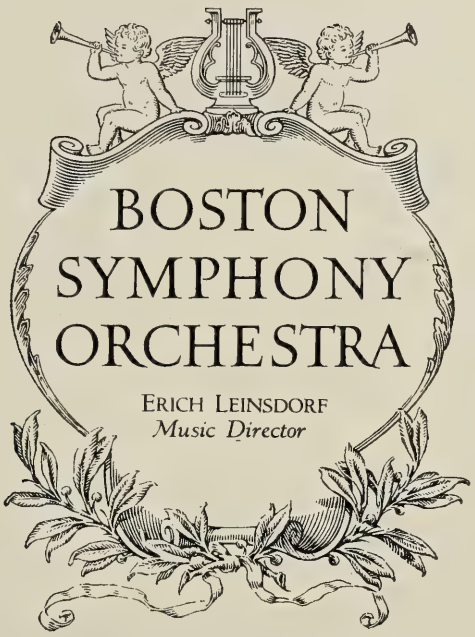


Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116



Within a few weeks the Orchestra's winter season will be concluded, and at this time the annual giving by the Friends of the Boston Symphony Orchestra stands just over $210,000. The response to date is most gratifying and is ahead of last year, but the fact remains the Orchestra needs an additional $140,000 to reach the goal of $350,000.

To ensure our success in reaching the objective for this season, we ask each subscriber to participate as fully as possible. Joining the Friends is accomplished simply by making a contribution to the Boston Symphony Orchestra in any amount, and we hope you will find it convenient to do so in the very near future.

FRIENDS OF THE
BOSTON SYMPHONY ORCHESTRA
Symphony Hall

plains that you are not nice to him.' We were indignant, said we had always been nice and did not know what he meant. 'Well, ask him yourselves; I believe he is coming directly.' 'If he is offended,' we said, 'he will probably not come.' But he came, punctually at eleven. We hustled him into a corner, barred the way, and said, 'Now, Herr Brahms, we want to know what the trouble is; we shall not let you out till you tell us. You have complained of us to Mama.'

"He looked like a dear schoolboy in disgrace, put both his hands in his pockets, shifted his feet, and stammered, 'Oh, it is only because I am such an ass.'

"We could not have expected a more complete surrender, and were quite touched. We let him out of his corner, and were friends again. We never heard what it was that had hurt his feelings, and thought no more about it."

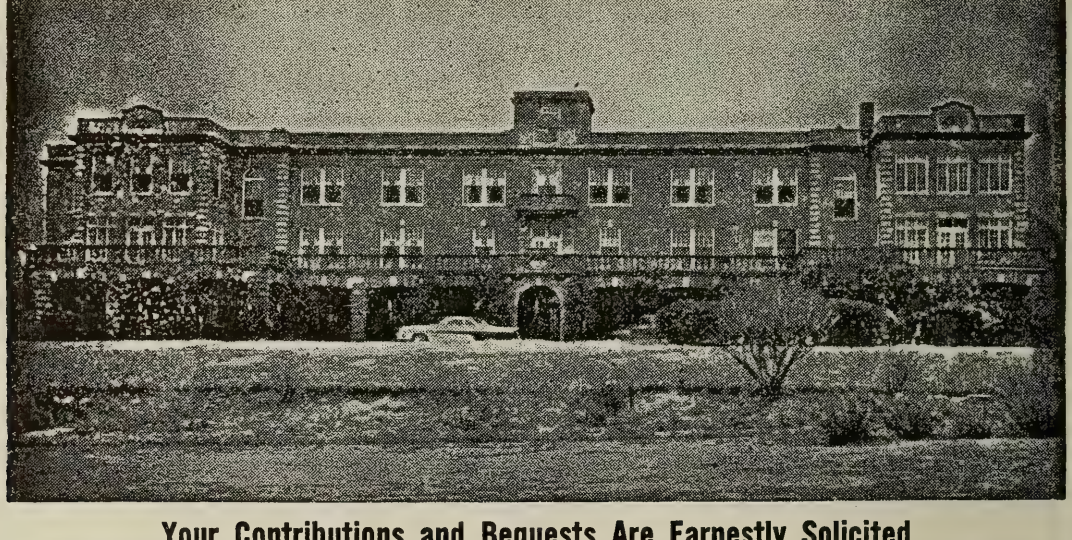
In the autumn of 1868 Julie wrote to her family that an Italian nobleman had asked her to be his wife. Count Victor Radicati di Marmorito was his name. Clara was assailed by doubts. There was Julie's uncertain health — even at that moment she was too ill to travel without great care. The suitor was older than she — a widower with two little girls. His rank was an inevitable barrier and his language another, for he spoke little German. More important still, he was a

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

Roman Catholic. Yet, writing to Julie, Clara could not find it in her heart to set up any definite opposition.

"I have told her of all my fears [she wrote in the diary], though principally so that she may know what she is doing; love is not to be intimidated, as I know from my own experience. There can have been few with greater obstacles to overcome than those my Robert and I faced."

The affair was kept a secret, even through May and June of the following summer, when Brahms was at Baden and daily at the Schumanns'. Julie was there too, more charming than ever in her sweet and wistful beauty. Observant femininity noted a special light in Brahms' eyes when Julie was in the room, discounted it with that sense of distance which twenty-four can feel when contemplating thirty-five in cool and kindly impersonality. Brahms gave no word or overt sign of infatuation. On July 10 Clara received a letter bearing the Piedmontese coat of arms of Marmorito — a formal request for her daughter's hand. She wrote her consent at once. "But God knows," says the diary, "my heart bled as I wrote."

On the next day the friends of the Schumanns were told of the engagement, "Johannes first of all." When Clara divulged the news to him in the privacy of her room, she had intended to unburden her

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
MATCH
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!
YOUR Independent Insurance AGENT
"SERVES YOU FIRST"
You can rely upon the Agent who displays this symbol. We do.
BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

heart freely of her anxiety about Julie. But he received the news in silence, and was so obviously startled and upset that she spared him her dark forebodings. Brahms felicitated Julie as the others did, drank champagne with the rest, gave her a miniature of her mother as a wedding present. But he kept taciturn, and often stayed apart from the rest.

The Italian count came to Baden on September 14 to claim his bride. On the twenty-second the handsome Italian and the fair German *Jungfrau* stood together at the altar of the Lichtenthaler Convent Chapel in the presence of a few friends. Eugenie's description of her "Julchen" is fond, but it is supported by the photograph of a truly aristocratic head, finely molded, of a wistful and fragile beauty.

"I seek in vain for words to describe her. How easy it is to recall her eyes, blue as the blue of heaven, beautifully formed, the eyelids delicately veined. Her hair was silken, luminous gold, framing her white forehead, her nose finely shaped, her mouth not too small, the lips sensitive in line. All of her features combined to form a face which one

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY Quincy Square
HANOVER Route 53

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

SOMETIMES CADILLACS OUTNUMBER THEM ALL!

Wherever important events occur, you are very likely to see Cadillacs in greater numbers than all other cars combined. And this year promises to see Cadillac even more firmly entrenched as the overwhelming choice of people with a sound sense of value, an eye for good taste, and a spirit that takes to action. The new 1965 Cadillac is so new in performance, so restful in ride and handling and so abundant in luxuries, that it leaves no other logical choice in fine cars. If you're in search of quality and performance—size and luxury—in your next car, you should drive a 1965 Cadillac soon. It's at your dealer's now.

Standard of the World Cadillac

could not behold without inward delight. How could one convey in words the nobility of those features — the radiance of their owner, her sweetness of character, the alertness of her mind and heart?"

When the couple had departed an oppressive silence fell upon the little house. The summer was over; there would now be the usual dispersal of the family. Julie had left first, and there was somehow a special poignancy about her going. The doorbell rang, and Marie and Eugenie, sitting in the dining room, heard Brahms enter and go up to their mother's room. "Soon afterward deeply stirring and solemn music reached our ears. We listened. Brahms went away, and our mother came to us in a state of great emotion. Brahms had played her for the first time his Rhapsody for Alto Voice."

Clara wrote in the privacy of her diary: "I can scarcely remember being so moved by a depth of pain in words and music. This piece seems to me neither more nor less than the expression of his own heart's anguish. If only he would for once speak as tenderly!"

J. N. B.

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

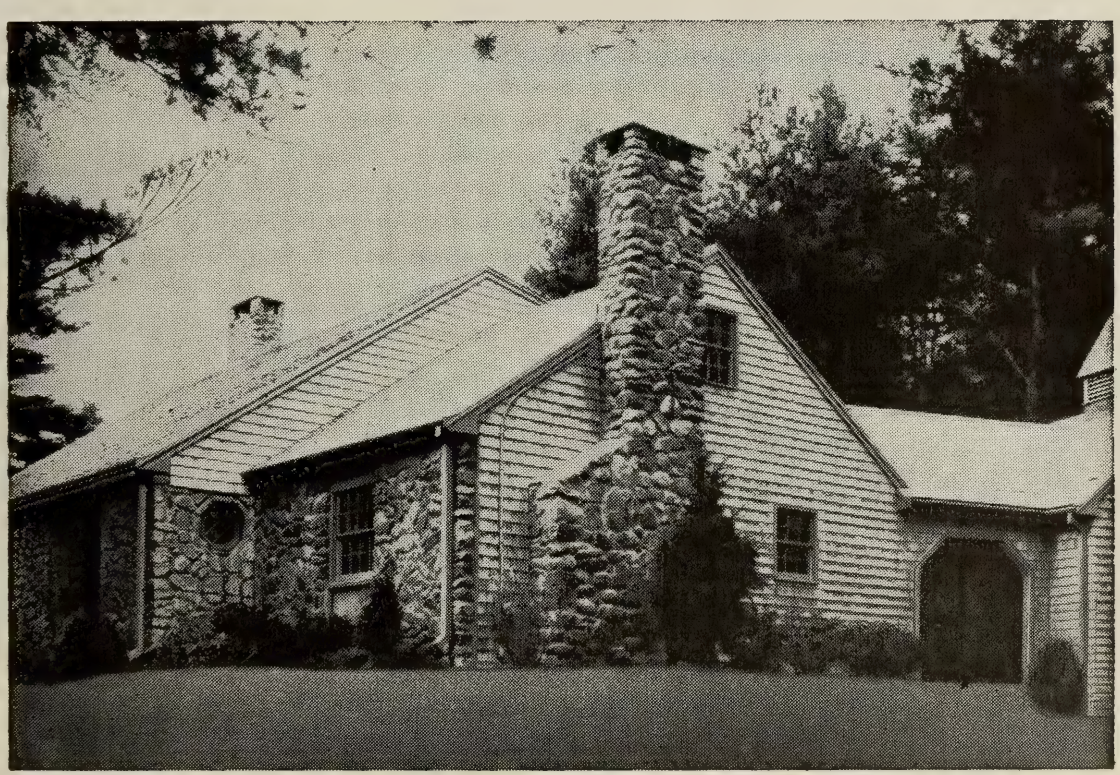
French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

158 MASS. AVENUE **MALBENS** CO 6-1203
Imported Prosciutto **Imported Herring**
Genuine Smithfield Ham

new, modern, Flameless This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."



"ALEXANDER NEVSKY," CANTATA, *Op.* 78

By SERGE PROKOFIEV

Born in Sontzovka, April 23, 1891; died in Moscow, March 5, 1953

The Cantata is based on the motion picture of the same title which was made by Sergei Eisenstein, with a scenario by P. Pavlenko. The film was first shown in Russia on December 1, 1938. The composer worked almost at once upon a concert version of the music which he called a Cantata, and which was first performed in Moscow under his direction on May 17, 1939.

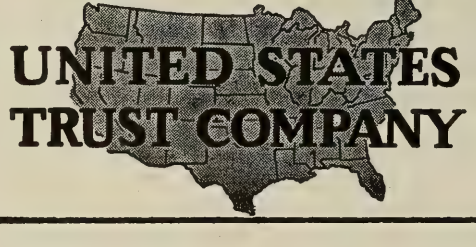
The first American performance of the Cantata was by radio (National Broadcasting Company), with Leopold Stokowski conducting, on March 7, 1943. The first concert performance was given by Eugene Ormandy in Philadelphia on March 23, 1945. The first (and the only previous) performance by the Boston Symphony Orchestra was at a Berkshire Festival concert in Tanglewood on August 25, 1963, with Lili Chookasian as soloist and the Festival Chorus, prepared by Lorna Cooke deVaron.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, saxophone, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum, small drum, triangle, tambourine, cymbals, tam-tam, maracas, small and large bells, xylophone, harp, timpani and strings. There is a four-part chorus and a mezzo soprano solo.

IF MUSIC is to be evaluated by its ability to survive the moment, there is not much to be said for most of the music the films have induced.

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation





Shirley Verrett

The reactions to Shirley Verrett's New York debut were summed up by the critic of the *Herald Tribune:* "...A great event in the annals of American music-making...her place is among the foremost of this or any other age." For her first RCA Victor Red Seal album Miss Verrett sings Falla's *Seven Popular Spanish Songs* and other songs by Granados, Nin, Obradors, Montsalvatge, and Turina. This is a recording of unusual interest, capturing, as it does, all the glory of a voice that promises to win her ever greater acclaim.



RCA Victor
TMK(S)
The most trusted name in sound

Composers who have resided in the Hollywood area, such as Schoenberg or Stravinsky, have rejected handsome offers with the realization that the producers wanted to buy their names for decorative purposes and would have been uneasy if the composers had captured the conscious attention of the audience rather than supplied an emotive undercurrent to the action on the screen, a tonal background prescribed to specific peaks and exact time lengths.

Prokofiev in Russia entered upon this often debased realm through his strong impulse to reach vital interaction between the visual and the tonal image. This impulse was as successful in his film music as it had been and continued to be in his stage music, his ballets and operas. His incidental music to the film *Lieutenant Kije* was vivid enough to survive its first purpose. The same may be said of his music for *Alexander Nevsky*. The first of these two scores he worked into a concert suite, the second into what was to be published as a "Cantata." He had composed *Lieutenant Kije* in 1935. It was in 1939 that he was drawn by the adventurous artistry of Sergei Eisenstein into a more thoroughgoing, a more deep-seated collaboration. *Alexander Nevsky* has not suffered the fate of most films, nor has it been quite relegated to the

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY

more people choose a
Garrard®
AUTOMATIC TURNTABLE
than all other record playing components.



Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.

archives. In concert form the score has become a sort of classic. Only the second collaboration with Eisenstein, *Ivan the Terrible,* of 1946, had a similar outcome.

In 1939, the imminent invasion of Russian soil by German hordes, even though a subject which went as far back as the thirteenth century, would again become a subject as immediate, as vital, as if seven centuries had not intervened. Legendary history tells of the defense of Novgorod by the Russian peoples in 1242 against invasion by Knights of the Teutonic Order. Prince Alexander Nevsky (the Novgorod Prince Alexander Yaroslavovitch) acquired this title after having led the Russian arms to victory against Swedish invaders on the banks of the River Neva in 1240. Two years later the Prince rallied and led his people against the German invaders, assembling and inspiring a large army. The encounter was on the frozen waters of Lake Chudskoye (Peipus) near Pskov. The climax of the film shows the fury of the battle, when battalions clashed with spears and axes against the opposing army. The invaders were defeated as the ice broke under the weight of their horses and their own armor. Most of them were drowned.

The music opens with a slow orchestral introduction establishing the mood of the whole with the composer's somber color effect of low bass against high treble. The second movement (lento) recalls Nevsky's defeat of the invading Swedish troops two years before. A song of faith in Russian valor is sung by the male chorus, the tenors sometimes

Available on request

41st
ANNUAL
REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964

A Diversified Investment Company

State Street
Investment
Corporation

Organized in Boston in 1924

140 FEDERAL STREET, BOSTON 10, MASS.



doubled (as elsewhere) by the altos. (The vocal parts will be sung in Russian.)

"They who march on Russia shall be put to death.
Rise against the foe, Russian land, arise!
Rise to arms, arise, great town of Novgorod."

The third movement depicts the invasion by the German host. The music is heavy and menacing as the crusaders, indomitable intruders, sing a chant in Latin:

"Peregrinus expectavi, pedes meos, in cymbalis est.
Vincant arma crucifera! Hostes pereat!"*

In contrast to these threatening measures is the inspiriting song of the Russian people, more lightly scored: "Arise to arms, ye Russian folk . . . defend our fair, our native land."

The longest movement is the battle on the ice. It begins adagio in a mysterious pianissimo with a weird figure for the divided violins against punctuation by the cellos, in staccato and ponticello. A light rhythm of advance is established, and over it is heard the Latin battle chant. The rhythm is accelerated to suggest a fast trot as the enemy moves to encounter the defending Russians. After this long rhythmic impulsion and the furious conflict, the music spreads to the calm aftermath of battle.

The sixth movement shows the field of the dead. The mezzo-soprano sings an aria of the sweetheart who searches the field strewn with bodies to find her wounded suitor, who has won her consent by his bravery.

"I shall go across the snow-clad field. I shall fly above the field of death.

* The second line, "May the crusading arms conquer; may the enemy perish," seems as applicable to the situation as the first is obscure in meaning.







Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

I shall search for valiant warriors there. Those to me betrothed,
stalwart men and staunch.

One lies quiet where sabres mangled him. Here lies one impaled by an arrow shaft.

From their wounds warm red blood like the rain was shed
on our native soil, on our Russian fields.

He who fell for Russia in noble death shall be blest by my kiss on his dead eyes.

And to him, brave lad, who remained alive, I shall be a true wife,
and a loving friend.

I'll not be wed to a handsome man: earthly charm and beauty fast fade and die.

I'll be wed to a man who's brave. Hark ye, warriors brave, lion-hearted men!

The closing movement is a patriotic hymn by the full chorus alternating with passages of triumph by the orchestra.

In a publicity release from Soviet Russia Prokofiev is quoted as having made these remarks about Alexander Nevsky:

"When he began work on the film Eisenstein invited me to write music for it. It was exceedingly interesting working with Eisenstein as he is not only a brilliant film producer, but also a superb judge of music. This was evident in the most concrete and picturesque musical tasks which he laid before me, and in his comprehension of the music scores he received from me. When the latter was being recorded I asked Eisenstein to be present and make suggestions. His remarks were always to the point.

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World – Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, March 26, 1965 • Daniel Pinkham, Speaker
sponsored by
Chorus Pro Musica
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series – $4.00
Afternoon Tea served after the Concert

"After the film appeared on the screen I was filled with a desire to utilize the symphonic music with the chorus. This was not an easy undertaking. To make this music a cantata took far more effort than its original composition. First of all it was necessary to give it a purely musical foundation, construct it according to musical forms, develop it symphonically and then reorchestrate it for the wholly different medium of the orchestra.

"Despite my efforts, during this work, to approach the music from a purely symphonic viewpoint, it still retained certain elements of picturesqueness which springs both from the film and from Eisenstein.

"Alexander Nevsky said: 'Whosoever turns the sword at us from the sword shall perish. It is on this that Russia stands and will ever stand.' The Fascist barbarians launched an attack against the Soviet Union, dreaming of enslaving it. But they have blundered. The whole Soviet people have risen up and the enemy will be utterly smashed. I am happy to know that in these days my cantata will be performed in the friendly United States which together with us are fighting for noble ideals and for the future."

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

PROKOFIEV AS A RUSSIAN ARTIST

Of the two principal composers who have come from Russia in this century, there is no doubt which has more firmly maintained his racial roots. Stravinsky, after Russian beginnings, chose his subjects and his dwelling elsewhere, to return after many years as a guest of the moment. The other tried his fortunes in both East and West, returned as a prodigal son, and sought to re-establish his Russian roots. Nothing could be a better proof of this than *Alexander Nevsky*.

The question persists — is Prokofiev's music basically Russian? We know that he learned from Russian masters, and that he has felt a blood kinship with his people. We also know from his music, first to last, that he early developed a very definite, personal style, independent of any country or influence, and that his style, throughout the years, has never changed. He matured orchestrally in his last three symphonies, but never lost his lively and engaging fantasy for depiction in ballet, opera or film. He became and remained the principal composer of Soviet Russia. Nicolas Nabokov finds his music also truly Russian: "There exists a powerful interrelation," he writes, "between Prokofiev as an artist, as a human being, and the Russia of today [1951]. In particular his art has served as a leaven among the younger generation of Soviet composers. In fact, few pages of the early works of Shostakovitch, of Khatchaturian, and of many others, are free from a specific relation to either Prokofiev's methods or his technique. In the Soviet

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

constellation Prokofiev has occupied for a long time the position of an older master (a position shared with Miaskovsky). Hence his works have been regarded as examples of artistic perfection, as objects worthy of imitation, and also as 'signposts' of the progress of Soviet musical culture."*

In view of the obvious authority and importance of Prokofiev in his country in his last years, the effrontery of the politically inspired directive of 1948 which instructed him how to compose and how not to compose would be negligible, if it were not also ominous, a threat to the composer of obliteration by nonperformance and nonsupport. The resolution of the Central Committee of the Communist Party which condemned him for having fallen into the error of "formalist" tendencies and Western "bourgeois" influences must have been either prompted by envy of his foremost position among composers in Russia, or simply by ignorance of the real nature of his music. He has never been "formalistic" in the sense of adopting a constructive formula such as twelve-tonalism or elaborate counterpoint, obscure to the general listener. Nor has he reflected the ways of Western composers as has, for example, Shostakovitch. On the contrary, his scores have always been transparent in texture, thanks to his craft and his dislike of contrapuntal involvement. His rhythms have always been simplicity itself, his melodies appealing though not conventional.

* Nicolas Nabokov: *Old Friends and New Music.*

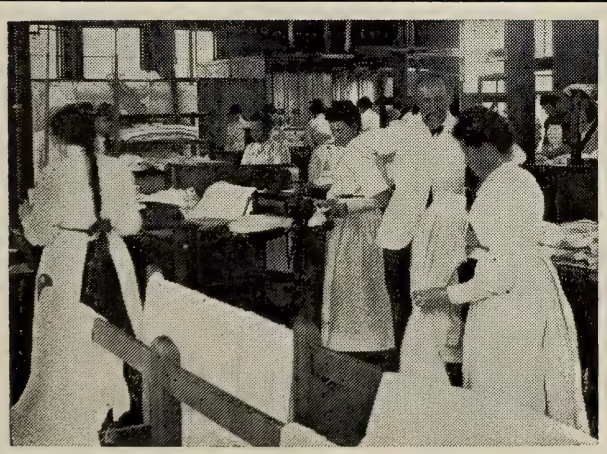
SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

Since he was denounced on just these points, the denunciation in *Pravda* on February 10, 1948, becomes meaningless to anyone who really knows his music. Every accusation was contrary to fact. He had established himself permanently in Russia since 1939 (after which time he was given no passport); with an evident sympathy for his own people he had composed the ballets on Russian subjects such as *Sur le Borysthène,* patriotic cantatas for the *Twentieth Anniversary of the October Revolution,* and on the historical *Alexander Nevsky,* the Operas *Semyon Kotko* and *War and Peace,* together of course with music not directly connected with Soviet subjects. When the blow fell he was seriously ill, having just suffered his third heart attack. He was evidently obliged to write an open retraction and confess to each of the sins he had not committed. His letter to Khrennikov in which he confesses the error of his ways and promises to do better is a tragic spectacle of the humiliation of the composer whom his Western friends had long known as proud to the point of arrogance, intractable, ruthlessly outspoken about music, even in the presence of the composer.* It is are obviously forced retractions when faced by Soviet authority. He distressing to behold this usually fearless and defiant artist making what

* When, young and unknown in Russia, he met Rachmaninoff in the green room after a recital, he told him that his playing was "not at all bad." When he met Stravinsky, and later Debussy, for the first time, he remarked to each of them that he did not care for their music.

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

admits that he has "caught the infection" (of formalism) "apparently from contact with a number of Western trends"; that he has accepted the "prerequisites" they have laid down for "the return to health of the entire organism of Soviet music." Looking closer we find qualifying clauses which seem to restore the old Prokofiev. He writes before the passage last quoted: "No matter how painful for a number of composers, myself included, it may be, I welcome the Resolution —." In the other quotation we seize upon the word "apparently." Told to write assimilable melody, he endorses the idea. "One must possess special vigilance to keep a melody simple without transforming it into something cheap, saccharine, or imitative," which of course had been a vigilance triumphantly possessed by Prokofiev all along. Told to put more arias and less recitative into his operas, probably in reference to *War and Peace,* which is based largely on a narrative text and is actually handled with a fresh mastery of lyrical recitative, he answers tartly that arias freeze the visual action. "I like the stage as such, and I believe that a person who goes to the opera has a right to expect not only aural but visual impressions — or else he would not go to the opera, but to a concert." Prokofiev's letters, needless to say, did not meet with official favor.

There is evidence of his unrepentance a year later. The following incident was reported by Lieutenant-General Walter Bedell Smith ("My Three Years in Moscow," *N. Y. Times,* November 25, 1949):

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

America's no. 1 selling scotch whisky!


BLENDED 86 PROOF
SCOTLAND'S BEST distilleries produce
CUTTY SARK
QUALITY SCOTCH WHISKY
IMPORTED BY
THE BUCKINGHAM CORPORATION, ROCKEFELLER CENTER, NEW YORK

"At the session where the matter was discussed, Prokofiev, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "

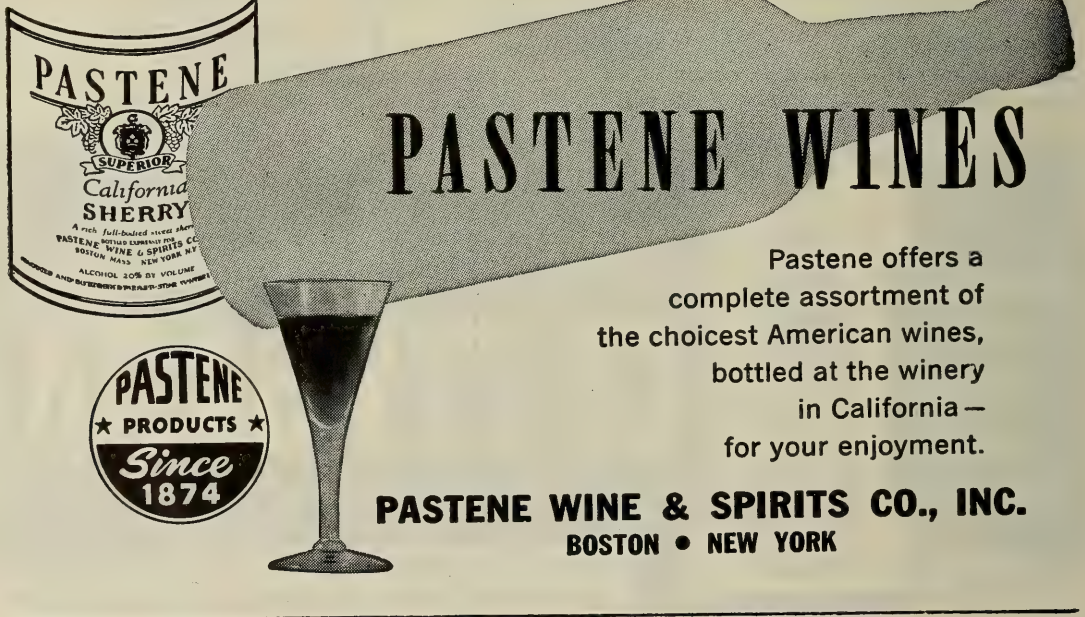
Perhaps it was with the purpose of punishing him further that an official dictum condemned his sincerely intended patriotic opera, *The Life of a Real Person* as "an unpardonable distortion of Soviet Reality," a "base mixture of formalistic habits."

When a proper time had elapsed, namely three years, he was reinstated by the award of the Stalin Prize for the Oratorio *On Guard for Peace* and the Symphonic Suite *Winter Bonfire.* If these honored masterpieces are not already forgotten, let us predict that the Sixth Symphony of 1947, plainly music from the composer's heart and quite unprompted by any "directive," a work which was frowned upon, will outlast them.

Nabokov tells us that Prokofiev was never particularly interested in politics and never espoused communism as politically desirable. "Pro-

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080



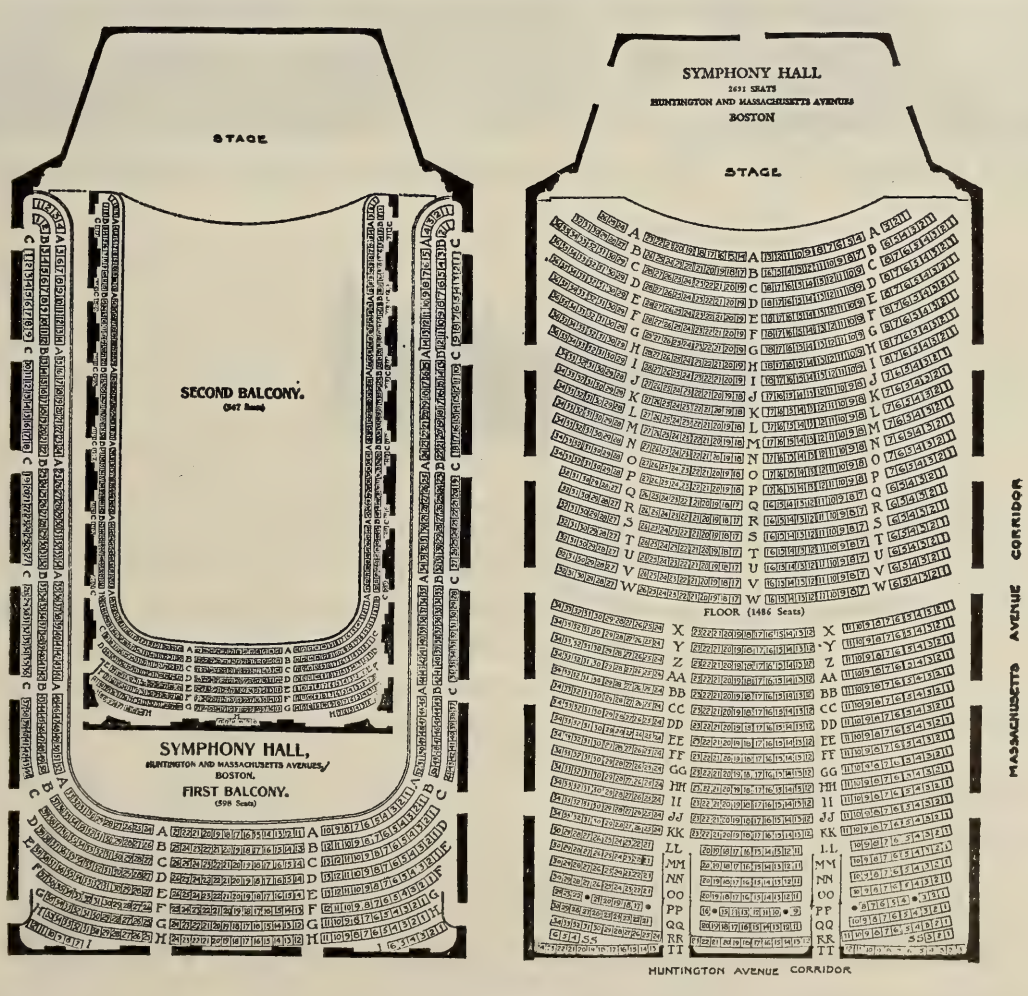
PASTENE WINES

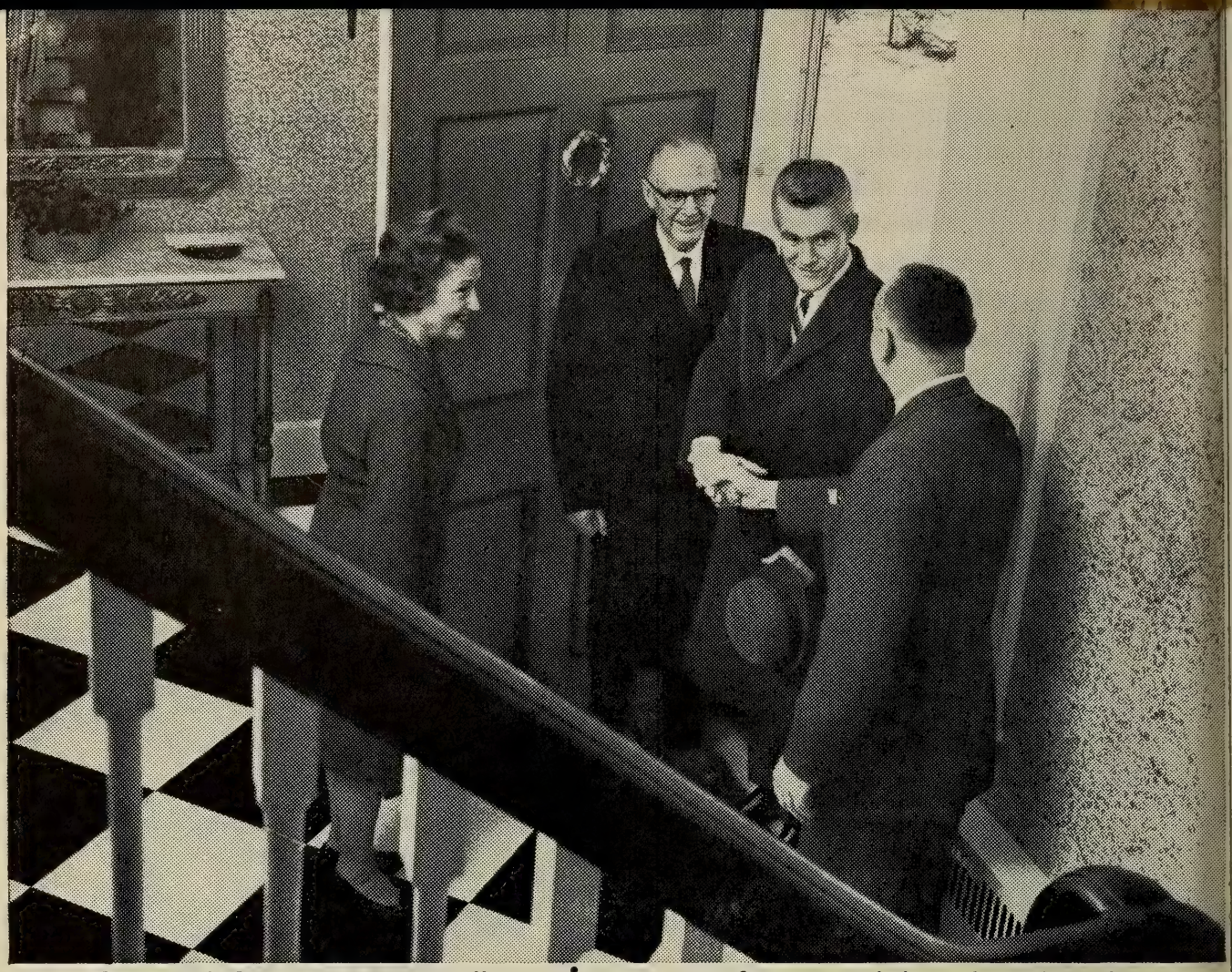
Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California— for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

kofiev accepted the Russian Revolution in its 'totality' and saw in the new Russia the logical consequence of the old one, the result of a century-long process of emancipation. He was, and surely still is a sincere and instinctive Russian patriot, who gives little thought to the question of justice or injustice of the Soviet government and regards its act as the result of a kind of inexplicable historical necessity. In other words, he was a person whose political thinking never developed and who, not unlike many American artists, believed that his main job was to do his own work and leave political matters and entanglements to others. At the same time he felt very strongly his profound association, or rather his organic tie, with Russia, with the Russian people and Russian culture. Despite his long years abroad and his position as a famous composer in the Western world, he remained essentially Russian, in his habits, his behavior and his art."

J. N. B.





"Financial Cabinet" team calls on customers for current investment review



Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. ☐ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion, retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. ☐ If this approach makes sense to you, why not plan to discuss your financial problems with our specialists today. Write us a letter, or telephone Area Code 617 LI 2-9450, Ext. 226. ©

BOSTON
SAFE DEPOSIT AND
TRUST CO.

100 Franklin St., Boston, Mass. 02106

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.

Twenty-second Program

FRIDAY AFTERNOON, MARCH 26, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 27, *at* 8:30 *o'clock*

WEBER ..... Overture to "Oberon"

SCHOENBERG ..... Concerto for Violin and Orchestra, *Op.* 36

I. Poco allegro
II. Andante grazioso
III. Finale: Allegro

(First performance at these concerts)

Soloist: JOSEPH SILVERSTEIN

STRAUSS ..... The Awakening of Helen from "The Egyptian Helen," *Op.* 75

(First performance at these concerts)

INTERMISSION

STRAUSS ..... Excerpts from "Salome," *Op.* 54

Dance of the Seven Veils

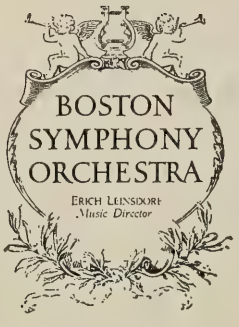
Interlude and Final Scene

(First performance at these concerts)

SOLOIST
LEONTYNE PRICE
Soprano

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.



133RD PENSION FUND Concert

SUNDAY, APRIL 4 • 3:30

Artur Rubinstein, *Soloist*

WAGNER	Prelude to "Die Meistersinger"
BEETHOVEN	Piano Concerto No. 3, in C minor
BRAHMS	Piano Concerto No. 1, in D minor

For the third successive year Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Artur Rubinstein to appear with them at the Pension Fund Concert. Those who attended the 1963 and 1964 Pension Fund concerts heard this remarkable musical collaboration perform Beethoven's Piano Concerto No. 4 and No. 5, "Emperor," Rachmaninoff's Rhapsody on a Theme of Paganini, and the Piano Concerto No. 1 by Tchaikovsky.

Remaining Tickets: $10, $8, $7, $6

SYMPHONY HALL BOX OFFICE CO 6-1492

Twenty-third Program

(To follow a tour of Hartford, New York, Brooklyn, Springfield, March 30–April 6)

FRIDAY AFTERNOON, APRIL 9, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 10, *at* 8:30 *o'clock*

AARON COPLAND, *Guest Conductor*

BUSONI . . . . . "Rondo Arlecchinesco," *Op.* 46
(First performance at these concerts)

RUGGLES . . . . . "Portals," for String Orchestra
(First performance at these concerts)

BARTÓK . . . . . Concerto for Piano and Orchestra, No. 3

I. Allegretto
II. Adagio religioso
III. Allegro vivace

(First performance at these concerts)

INTERMISSION

BRAHMS . . . . . Variations on a Theme of Haydn, *Op.* 56a

COPLAND . . . . . "Music for a Great City"

I. Skyline
II. Night Thoughts
III. Subway Jam
IV. Toward the Bridge

(First performance at these concerts)

SOLOIST

SIDNEY FOSTER

Mr. FOSTER plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348
340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062
Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins
Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas
Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses
Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo
George Madsen

Oboes
Ralph Gomberg
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet
Rosario Mazzeo

Bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets
Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones
William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba
K. Vinal Smith

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps
Bernard Zighera
Olivia Luetcke

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

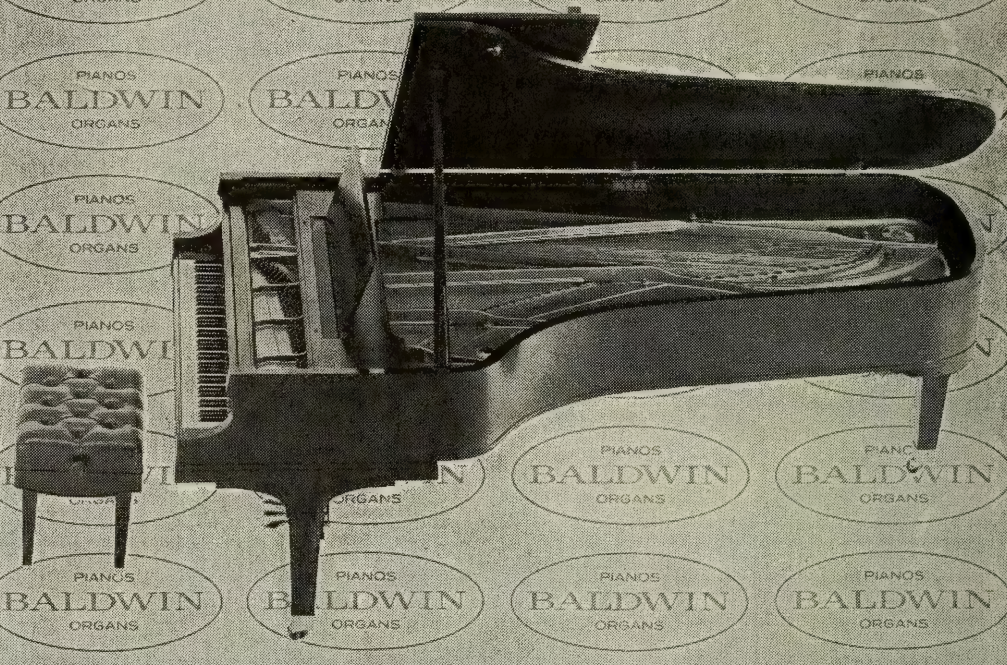
ROSARIO MAZZEO, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

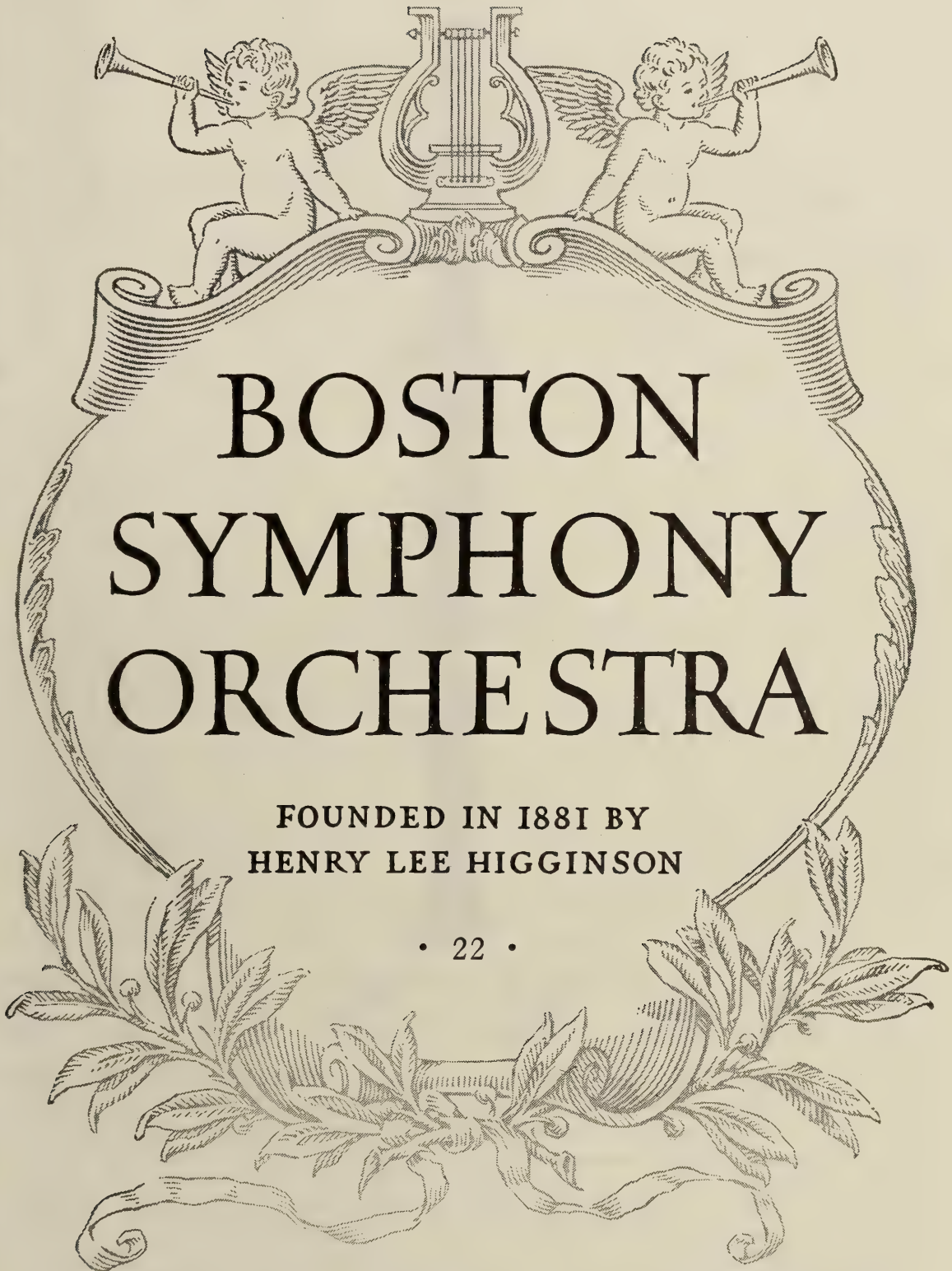
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775

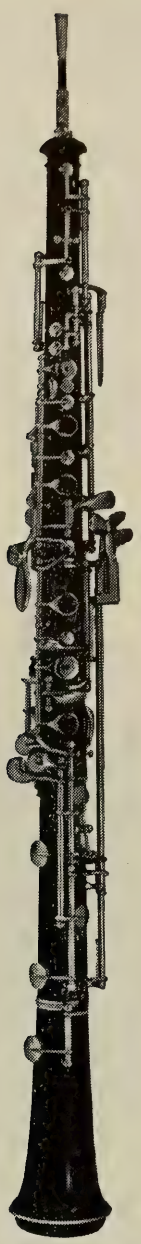


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 22 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SYMPHONY HALL • BOSTON

The Boston Symphony under Leinsdorf

The first Mozart recorded by Leinsdorf and the Boston Symphony was Mozart's last symphony, that dramatic and intricate work aptly called the "Jupiter" Symphony. Leinsdorf's choice of "Eine kleine Nachtmusik" as a foil for this work was sheer inspiration. The resulting album illuminates the comment that Leinsdorf's Mozart "is like spring grass." Recorded in brilliant Dynagroove sound, this RCA Victor Red Seal album is a valuable addition to any collection.

RCA Victor

The most trusted name in sound





CONTENTS

Program (for this week) . . . 1353
Program (April 9–10) 1403
Program (April 16–17) . . . 1405

NOTES

Weber (Overture to "Oberon") 1355
Schoenberg (Concerto for Violin and Orchestra) . . 1362
Strauss (The Awakening of Helen from "Die Ägyptische Helena") . 1365

ENTR'ACTE

Salome via Oscar Wilde (*J.N.B.*) 1391

NOTES

Strauss (Excerpts from "Salome") 1370

WATERCOLORS

The exhibition now in the Gallery is loaned by the Gallery of Tyringham, Massachusetts.

COMING CONCERTS

For the pair of concerts following the final trip to New York and other cities, Mr. Leinsdorf has invited Aaron Copland to conduct. He will complete his program with his own *Music for a Great City*, his latest orchestral score. The pianist Sidney Foster will be heard in the Third Concerto by Bartók, one of the composer's last works. It is a posthumous score, having been completed from an almost finished manuscript after his death.

Sidney Foster, who is making his first appearance with this Orchestra, was born in Florence, South Carolina, and lived also in Miami. He showed precocious talent at the age of ten and was enrolled at the Curtis Institute of Music. There he studied with its Director at the time, Josef Hoffman, who also had been a prodigy. Sidney Foster won the Leventritt Award in 1940, and has since figured prominently in New York concerts. Last autumn he made an extended tour of the Soviet Union. He is at present on the music faculty of the University of Indiana.

Bruckner's Eighth Symphony will be the principal work on the final program of the season, April 16 and 17. It will be introduced by the Prelude to Wagner's *Lohengrin*.

Makanna, Inc.
The Trousseau House of Boston



A Breath of Spring

Soft pastel flowers afield on drifts of sheer chiffon. Petite, Small, Medium. **$65.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



junior's pale swinger coat

A swish of soft textured wool, A-line pepped with stitched detail. Mint, eggnog beige. 7-13. $45

Junior Coats — Fourth Floor
BOSTON

LEONTYNE PRICE

Leontyne Price, who will appear as soloist at the concerts of this week, has been associated with this Orchestra before the recent years of her operatic career. She was a member of the Opera Department of the Berkshire Music Center in 1951, and returned in 1953 to sing at Tanglewood in the second act of Gershwin's *Porgy and Bess,* having toured Europe in that opera. Since then she has sung with this Orchestra in Boston in Barber's *Prayers of Kierkegaard* (1954), and in Beethoven's Ninth Symphony (1958).

Since she made her Metropolitan Opera debut in *Aïda* in 1961, she has sung with that Company in *Il Trovatore, The Girl of the Golden West, Madama Butterfly, Don Giovanni, Tosca, Turandot, Così fan Tutte* and *Ernani.* She had made her debut with the Vienna *Staatsoper* in 1958, and has otherwise sung widely in opera in Europe and America.

PENSION FUND CONCERT

Artur Rubinstein will be soloist at a concert for the benefit of the Orchestra's Pension Fund on April 4.

(See page 1404)

ORGAN RECITAL

The last of the Symphony Hall organ concerts will be given on Sunday, March 28 at six o'clock. John Ferris will be the soloist and will be assisted by Roger Voisin, Trumpet; William Gibson, Trombone; and Everett Firth, Percussion. Music by Buxtehude, Bach, Messiaen, Franck and Hibbard will be played.

THE BERKSHIRE FESTIVAL

The 1965 Berkshire Festival at Tanglewood will again consist of eight weeks of concerts (July 2 – August 22). This will be Mr. Leinsdorf's third season as Director. The Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will have its twenty-fifth season.

Mr. Leinsdorf will devote the first two weeks to chamber orchestra concerts with members of the Orchestra. Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's Festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel, and Sibelius will take place. A complete

concert version of Wagner's "Lohengrin" will be given on the final weekend, each of the three acts performed at one of the concerts (August 20, 21, 22).

On the topic of Beethoven at Tanglewood, Mr. Leinsdorf said:

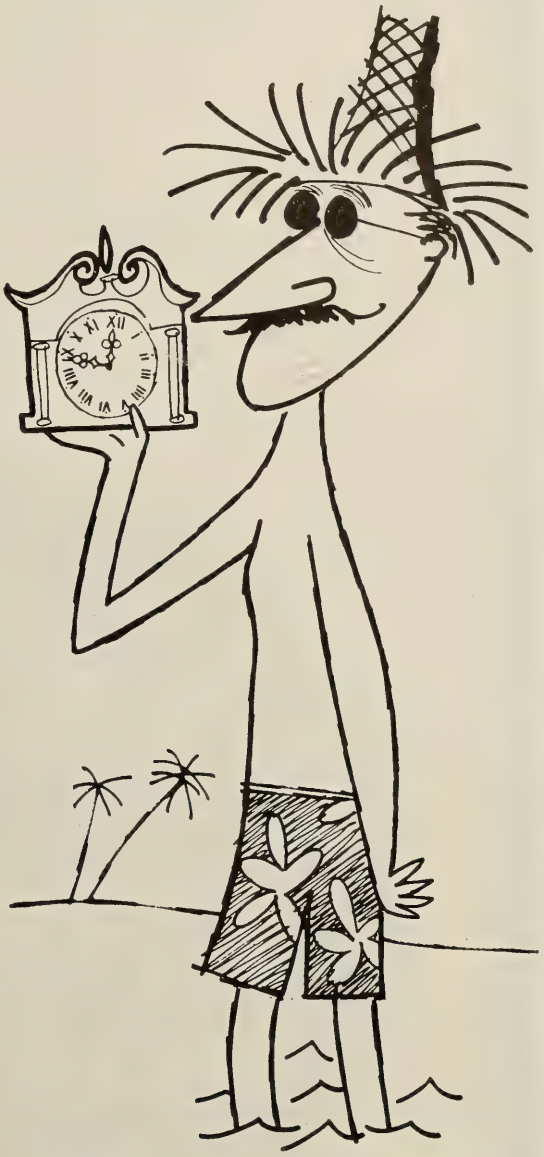
"One of our central themes will be the performances of all of Beethoven's concerti and the two Romances for violin and orchestra, the Choral Fantasia for Piano, Chorus and Orchestra, and the Rondo in B-flat major, thus making a cycle of Beethoven's complete works for solo instrument and orchestra. Knowing that this composer is a rock of all symphonic and concerto repertoire, yet realizing at the same time that there have been a great number of Beethoven series in our cosmopolitan cities within recent times, I felt—for better or for worse—that we should not make this idea a concentrated festival within a festival but rather spread it over the entire Tanglewood season. We will thus be able to present these works performed by outstanding soloists in stylistic contrast to works by composers of completely different musical schools."

A distinguished number of artists have been invited by Erich Leinsdorf to participate at the Berkshire Festival this summer. On July 18 Isaac Stern will play in Beethoven's Romance in F for Violin and Orchestra and Dvořák's Violin Concerto. Eugene Istomin will perform the Beethoven Piano Concerto No. 3 on July 17. Leonard Rose will join his colleagues, mentioned above, in the fourth week in Beethoven's Triple Concerto. On July 23 Mr. Rose will play in the Dvořák Cello Concerto, and on the following evening Mr. Stern will be heard in Beethoven's Romance in G for Violin and Orchestra and Sibelius' Violin Concerto. On August 1 he will play in Beethoven's Violin Concerto.

Rudolf Serkin will appear on August 8 in Beethoven's Choral Fantasia and the Fourth Piano Concerto. Van Cliburn will be heard on August 14 in Beethoven's Fifth Piano Concerto, completing the cycle of concerti by this composer.

CHANGE OF HOUR AT FINAL FRIDAY CONCERT

Please note that the concert on April 16 (Good Friday) will begin at 3:30 instead of the usual hour.



GAD! Could you believe it! So this is what I get with those little stamps they gave me. On top of real quality at truly low prices . . .

STOP & SHOP
SUPER MARKETS



For a world of banking — see your friends at The First and Old Colony. For a world of fun, see "Hello World." This year's Vincent Show follows three young girls — just out of college to careers, romance and Venice. As always, proceeds go to the Vincent Memorial Hospital. "Hello World" will be presented at New England Life Hall, Tuesday, March 30th through Saturday, April 3 — evenings at 8:30 p.m., Saturday matinee at 2:30 p.m. Tickets are now on sale at the New England Life Hall box office, open Monday through Friday, 9:30 a.m. to 5:30 p.m. Or phone KE 6-4156. **THE FIRST & OLD COLONY**

The First National Bank of Boston and Old Colony Trust Company

Twenty-second Program

FRIDAY AFTERNOON, MARCH 26, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 27, *at* 8:30 *o'clock*

WEBER ..... Overture to "Oberon"

SCHOENBERG ..... Concerto for Violin and Orchestra, *Op.* 36

I. Poco allegro
II. Andante grazioso
III. Finale: Allegro

(First performance at these concerts)

Soloist: JOSEPH SILVERSTEIN

STRAUSS ..... The Awakening of Helen from "The Egyptian Helen," *Op.* 75

(First performance at these concerts)

INTERMISSION

STRAUSS ..... Excerpts from "Salome," *Op.* 54

Dance of the Seven Veils

Interlude and Final Scene

(First performance at these concerts)

SOLOIST
LEONTYNE PRICE
Soprano

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



Navy teams
with white
to welcome Spring
Misses' Shops

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg in Germany, November 18, 1786;
died in London, June 5, 1826

The Opera *Oberon,* or *The Elf King's Oath,* completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon.* Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The most recent performances of the Overture at the Friday and Saturday concerts of this Orchestra were on February 6–7, 1959.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon,* the composer wrote the customary words *"Soli Deo Gloria!"*

Spring is not
Just for the birds

It is the perfect time to brighten your wardrobe with the cleancut look of navy sparked with white . . . from a fresh diversified collection at

Hurwitch Bros.

TWENTY NEWBURY STREET

Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessus.*"

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."



The Best in Lenten Foods from All Over the World

Meatless meals will be intriguing, even exciting, when prepared with S. S. Pierce foods. Our stores offer a taste tempting selection of seafoods, cheese, prepared macaroni and spaghetti, soups and fruits. A few favorites:

King Crab Meat
Canadian Lobster
Chinook Salmon Steak
Jumbo Cleaned Shrimp
Albacore White Tuna
Fish Chowder
Lobster Bisque
Sherried Crab Bisque
Macaroni With Cheese
Meatless Ravioli
Crema Danica Cheese
Spaghetti With Cheese
Clam and Corn Chowders
Sharp Cheddar Cheese

S. S. PIERCE

IMPORTERS and GROCERS



Davidow
softly shapes the classic

The mastery of the craftsman
and the soft spirit of spring '65
are combined in our
slightly shaped Persian pink suit of
wool touched with Orlon® acrylic.
Our Davidow collection
in sizes 8 to 20.
Filene's French Shops,
seventh floor, Boston
$125

Filene's French Shops
Boston

the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of a series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obli-



JOYFUL HARBINGERS OF SPRING

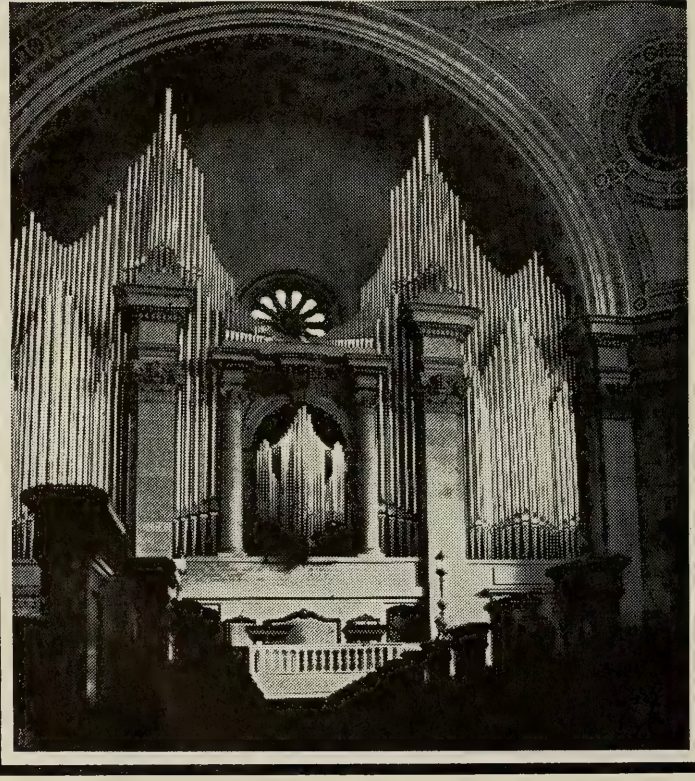
have arrived in all our Shops.

Birds and Bunnies and Ducklings in porcelain and crystal • and the loveliest collection of Decorated Eggs for Easter remembrances.

DO COME IN AND BROWSE!

The Women's Educational and Industrial Union

264 Boylston Street, Boston • KEnmore 6-5651



Christian Science

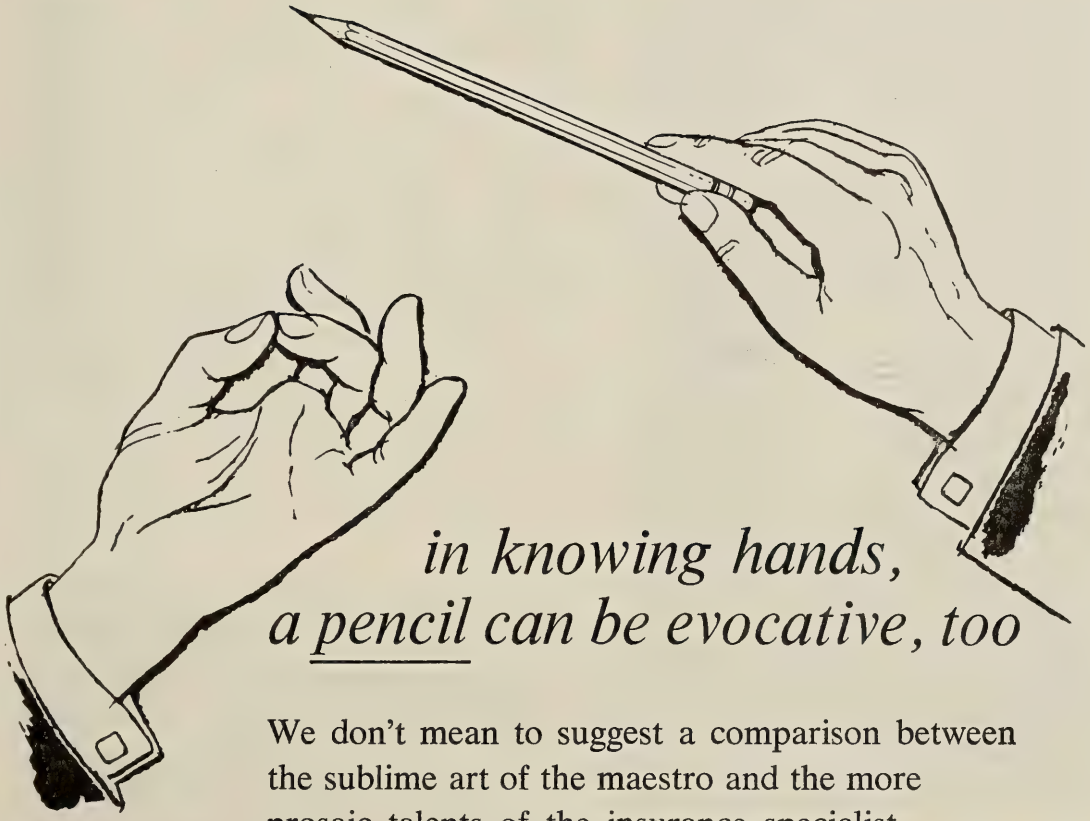
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

[1359]

gations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

William Gibson



When he isn't designing brass instruments, playing Brahms lieder on the trombone, or managing a Little League baseball team, William Gibson manages to serve with great distinction as First Trombone of the Boston Symphony.

The author of this very American string of achievements comes by his interests honestly: he was born in the little town of Marloa, Oklahoma, attended Oklahoma State, and then moved on to the Curtis Institute, where he studied trombone under Gerhard and orchestral interpretation under Tabuteau.

After rising through the trombone ranks of the National, Indianapolis, Pittsburgh, and Philadelphia symphony orchestras, he joined the Boston Symphony Orchestra as first-desk man in 1955 and has remained here happily ever since. In addition to his performances with Symphony, he has appeared (and recorded) with the New England Brass Quartet, taught at the New England Conservatory and Tanglewood, and instructed his two teenage boys in . . . baseball, of course.

This salute to a member of the Orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would be happy to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

CONCERTO FOR VIOLIN AND ORCHESTRA, *Op.* 36

By ARNOLD SCHOENBERG

Born in Vienna, September 13, 1874; died in Los Angeles, July 13, 1951

Schoenberg completed his Violin Concerto on September 23, 1936. It was published in 1939, and dedicated to his pupil Anton von Webern.* The first performance was given by the Philadelphia Orchestra under the direction of Leopold Stokowski, on December 6, 1940, with Louis Krasner as soloist. The Concerto has since been performed by Mr. Krasner with other orchestras.

The following instruments are required: 3 flutes and piccolo, 3 oboes, clarinets in E-flat and A, and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, bass drum, cymbals, military drum, tam-tam, xylophone, glockenspiel, and strings.

WITH this Concerto, the Fourth String Quartet of the same year and the Piano Concerto of 1942, Schoenberg's organizational method of composition reached its most consistent adherence to the serial tone row. If the theory of the unalterable sequence of the twelve notes of the scale as a thematic basis was arbitrary and constricting, the use of it by its inventor was not. Schoenberg came to this explicit plan

* This dedication is significant in that Webern perceived and followed the twelve-tonal scheme more consistently than his master. Humphrey Searle (in *Anton Webern, zum 50 Geburtstag*) wrote: "Webern was perhaps the purest exponent of the twelve-note technique. Each note in his music has its exact place and purpose, and the whole structure is delicately but very strongly balanced. His remarkable ear led him to produce effects of extraordinary beauty and subtlety; yet his thought was not merely impressionistic or pointillistic; it always remained architectural."



BOOK CLEARING HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Book Clearing House offers these superb sets as worthy additions to your record library — or, as the kind of gift which will give lasting pleasure:

BELLINI: NORMA
Joan Sutherland, Marilyn Horne
Mono $11.67; Stereo $13.88

MOZART: MAGIC FLUTE
Gedda, Berry, Frick, Schwartzkopf, Ludwig
Mono $11.67; Stereo $13.88

BIZET: CARMEN
Callas
Mono $11.67; Stereo $13.88

BERLIOZ: REQUIEM
Munch, B. S. O.
Mono $8.58; Stereo $10.18

BEETHOVEN: PIANO SONATAS
Artur Schnabel
Complete on 13 disks
Mono only $54.50

SHAKESPEARE: HAMLET
Richard Burton and Broadway Cast
Mono $11.67; Stereo $13.88

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

by degrees. He always cherished a personal freedom of procedure. A great latitude is possible within the fixed serial scheme through the traditional manipulations of the fugue – melodic inversion, retrograde and inverted retrograde motion. There is freedom through note repetition, note duration and rhythmic variety.

Nevertheless strict fidelity to the twelve-tonal rules is in its way a harness, and Schoenberg did not impose these exactions upon himself in a single act nor allow them to bind him in his later works when he was differently inclined. In a letter to Nicolas Slonimsky from Hollywood in 1937, he pointed out that "the method with twelve tones" had had many "first steps." He told in this letter, which he contributed to *Music Since 1900,* that he first used a theme of twelve different tones as early as 1915 in the scherzo of a symphony which he never completed. In subsequent works he tried various ways of "composing with tones," those tones liberated from the domination of the traditional tonic triad and freed from any pervading sense of a basic *do.* He wrote that with his Suite for Piano of 1921, "I suddenly became conscious of the real meaning of my aim: unity and regularity, which unconsciously had led me this way.

"As you see, it was neither a straight way nor was it caused by mannerisms, as often happens with revolutions in art. I personally hate to be called a revolutionist, which I am not. What I did was neither revolution nor anarchy. I possessed from my very first start a thoroughly developed sense of form and a strong aversion to exaggeration. There is no falling into order, because there was never disorder. There is no falling at all, but on the contrary, there is an ascending to higher and better order."



THE AWAKENING OF HELEN FROM "DIE ÄGYPTISCHE HELENA," *Op.* 75

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Strauss composed this Opera in two acts in the year 1928. The text was supplied by Hugo von Hofmannsthal. He had planned the title part for Maria Jeritza, but she was otherwise committed in Vienna, and the choice fell to Elisabeth Rethberg, who sang in the first performance at Dresden on June 5, 1928, under the direction of Fritz Busch. Miss Jeritza sang when the work was produced in Vienna on June 11, Strauss conducting on this, his birthday. *The Egyptian Helen* was mounted at the Metropolitan Opera House on November 6 following, Miss Jeritza singing and Bodansky conducting.

The portion here performed requires 2 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, 2 harps, timpani, celesta, organ and strings.

THE Helen whom Hofmannsthal depicts was not the Helen of Homer, blamed for the Trojan War, but the chaste heroine of Euripides' *Helena*. Helen was the subject of diverse ancient legends. She was a demi-goddess, the daughter of Zeus and Leda whom that God visited in the form of a swan (in another version she was the daughter of the sea deities, Oceanus and Tethys). She was worshiped in various regions as a goddess of light, of trees, of the moon. On one point all accounts agreed – she was the most beautiful woman in all

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company INCORPORATED

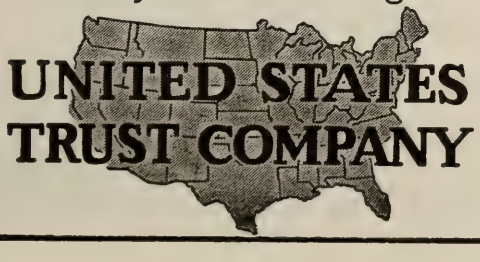
339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

A firm hand in the future...

Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY

Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation

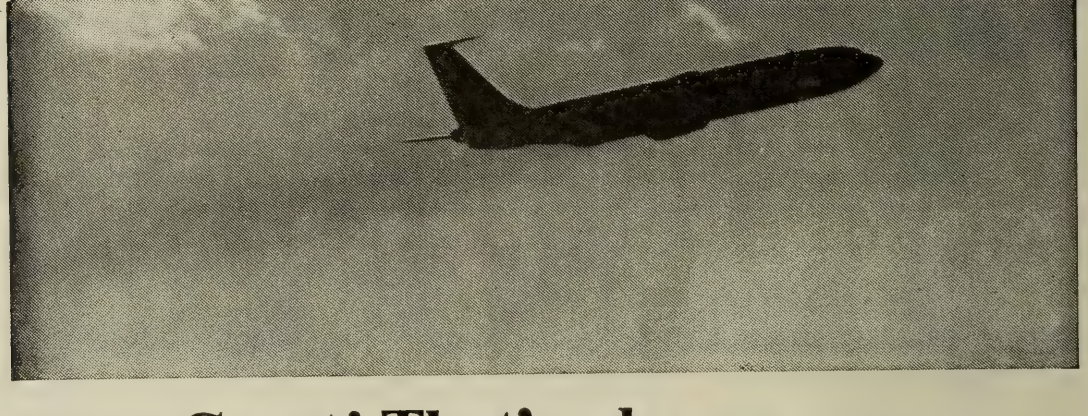
FULL SERVICE BANK ®

Greece. She was inevitably the favorite of Aphrodite, by whose influence she eloped with young Paris of Troy. Her husband Menelaus, King of Sparta, pursued the pair with a Greek fleet – at which moment the trouble began.

At this point also the accounts differ, and it was here that Hofmannsthal followed Euripides. Euripides' play was so complete a reversal of the accepted legend that some considered it a palinode, others more plausibly found it an attempt to purify the concept of the divinity whom many worshiped. Euripides (and the poet Stesichorus whom he followed), altered the plot by a miraculous contrivance. He brought in Hera, the consort of Zeus, who like Wagner's Fricka, was the custodian of marital rectitude (in each case despite a roving husband). Hera countered the deed of Aphrodite by wresting Helen from her lover undefiled, landing her in Egypt, and allowing Paris to proceed on his voyage of flight with a phantom Helen. According to Euripides, the young King of Egypt (Theoclymenus) succumbs to her beauty (as who would not), and wishes to marry her. But Menelaus, a post-war fugitive from Troy, lands on the Egyptian coast and learns that she is the real Helen, whereupon the two are happily reunited.

Hofmannsthal keeps the happy ending but alters the approach to it. He sets the scene upon a small island off the Egyptian shore, an island

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM

The Bettmann Archive



PREMIÈRE PERFORMANCE

The **CONCERTO FOR ORCHESTRA,**
Bela Bartok's last completed work, received its first performance by the Boston Symphony Orchestra on December 1, 1944, with Serge Koussevitzky conducting.

"The title of this symphony-like orchestral work," the composer has written, "is explained by its tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

•

Successful solos are rare among investors today.
So much information must be gathered and evaluated.
That is why so many Bostonians enlist the reassuring
support of State Street Bank's staff of investment specialists.
We work closely with investors to further a
wide range of personal financial goals.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASSACHUSETTS

ruled by magic, for Strauss's librettist at this time was much intrigued by the use of supernatural fantasy, by fairy-tale symbolism. The island is under the dominion of Aithra, an Egyptian Princess and sorceress. Menelaus and Helen (actually the phantom Helen), whom he is bringing home from Troy, are shipwrecked on the island. Menelaus has vowed to kill Helen for her misdeeds and their tragic consequences, but Aithra, taking the two under her protection, restrains him. She gives him a potion which will make him forget the past, erase the Helen whom he has intended to kill, and who is after all only a semblance, and unites him with his pure and loyal wife.

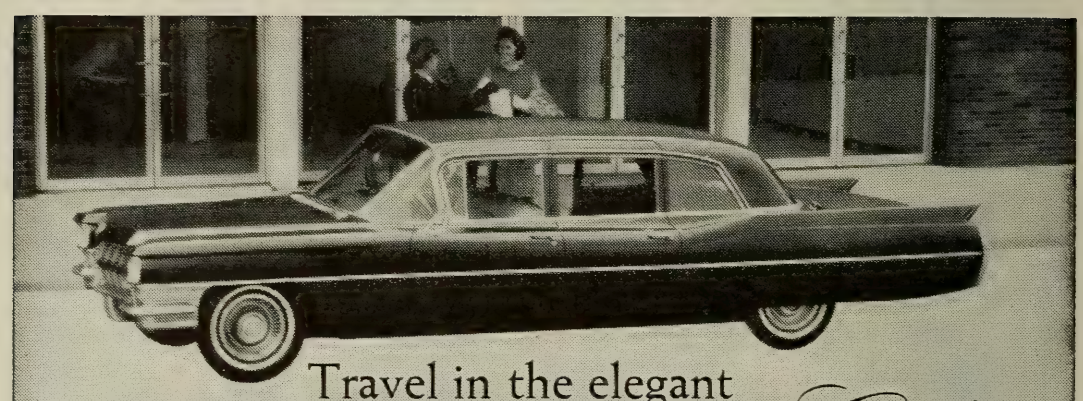
As the Second Act opens, the real Helen is seen in a richly accoutered pavilion. Hofmannsthal has elsewhere described the scene: "Helen is lying on a broad couch, refreshed by her slumber, more beautiful and younger than ever. She looks exactly as she did long ago on her wedding day. How could a heart like that of Menelaus, torn by self-torture, resist this excess of unexpected good fortune? In his veins the potion is at work, gentle forgetfulness of a terrible evil, an inward and unspeakable peace — he goes toward the beautiful creature and places her head upon his shoulder. It is she, Helen of Sparta, who knows nothing of Paris."

• •

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

According to the stage direction Helen is seen adorning her hair with pearls, while Menelaus lies asleep on a cushion at her feet.

Zweite Brautnacht! Zaubernacht, über lange Zaubernacht! Dort begonnen, hier beendet. Götterhände hielten das Frühlicht nieder in Klüften; spät erst jäh auf flog die Sonne dort überm Berg! Meeres, Sterne der Nacht — salbten mit Licht dieser Leib.

Knabenblike aus Heldenaugen zauberten mich zum Mädchen um, zum Wunder ward ich mir selbst, zum Wunder der mich umschlang.

Aber im Nahkampf der liebenden Schwäne der gottlichen Schwaneskind siegte über der sterblichen Mann! Unter dem Fitich schlief er mir ein als meinen Schatz hüt ich ihn funkeln in goldner Gezelt. Als meinen Schatz über den leuchtender Welt.

Second bridal night! Magic night, there begun, here ended! The gods held the morning light down in the clefts until suddenly the sun rose over the mountain! The sea, the stars at night caressed this body with light.

The gaze of a hero's eyes enchanted me as a maiden, filled me with wonder, embraced me. But in the after struggle, the divine swan-child has conquered the mortal man!

He has slept under the protection of my wings, illumined by the golden pavilion.



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 %
ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DANCE OF THE SEVEN VEILS, ORCHESTRAL INTERLUDE AND FINAL SCENE FROM "SALOME"

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The one-act drama, *Salomé,* written in French by Oscar Wilde, was first published in 1893. It was performed in Paris, October 28, 1896. An English translation by Lord Alfred Bruce Douglas (published in 1894 with illustrations by Aubrey Beardsley) was first performed in London, May 10, 1905 (Wilde having died in 1900). The play was translated into German by Hedwig Lachman and had a considerable vogue in German theatres. Strauss began his score in the summer of 1903 and completed it June 20, 1905. The first performance was given at the Dresden Court Opera, December 9, 1905, Ernst von Schuch conducting.

The dance of *Salomé* from the opera was first performed by this Orchestra on April 26, 1912, and last performed on April 1, 1955, when Richard Burgin conducted.

The following instruments are required for the portions here performed: 3 flutes and piccolo, 2 oboes, English horn, Heckelphone, 4 clarinets (also E-flat and bass clarinets) 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 4 trombones, tuba, timpani, snare-drum, bass drum, cymbals, triangle, tambourine, tam-tam, celesta, glockenspiel, 2 harps, organ and strings. A xylophone and castanets are added in the dance.

(The text will be found on page 1386.)

WHEN he wrote *Salome,* Strauss had composed the greater number of his symphonic poems, had evolved the elaborate musical schemes of *Ein Heldenleben* and the *Symphonia Domestica.* He had

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

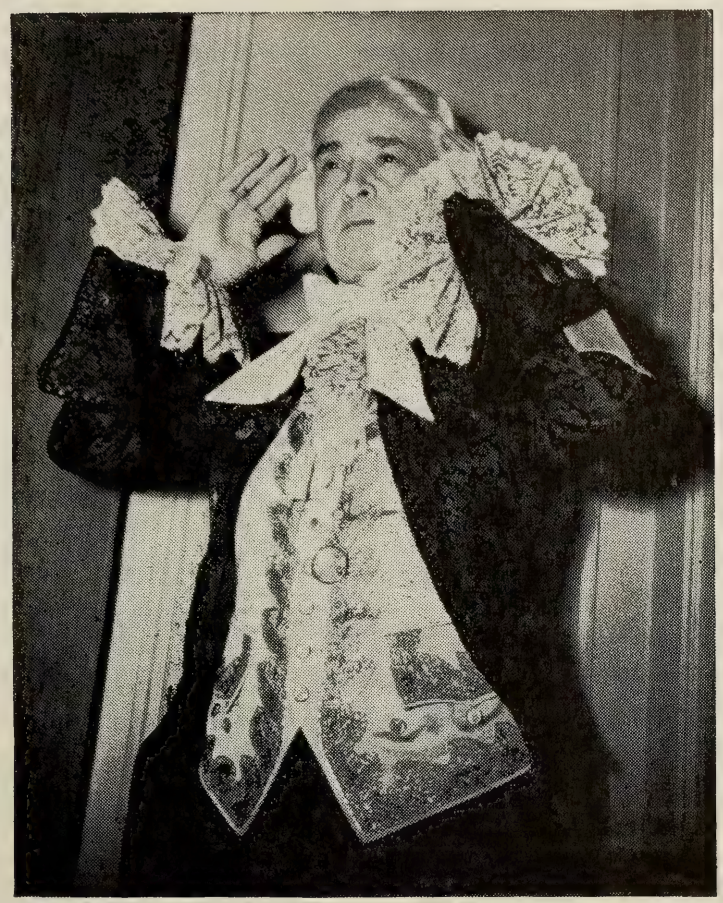
Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, CHARLES H. TAYLOR *Treasurer,* CHARLES E. COTTING

Chairman Ladies Committee, MRS. CHARLES E. COTTING



Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

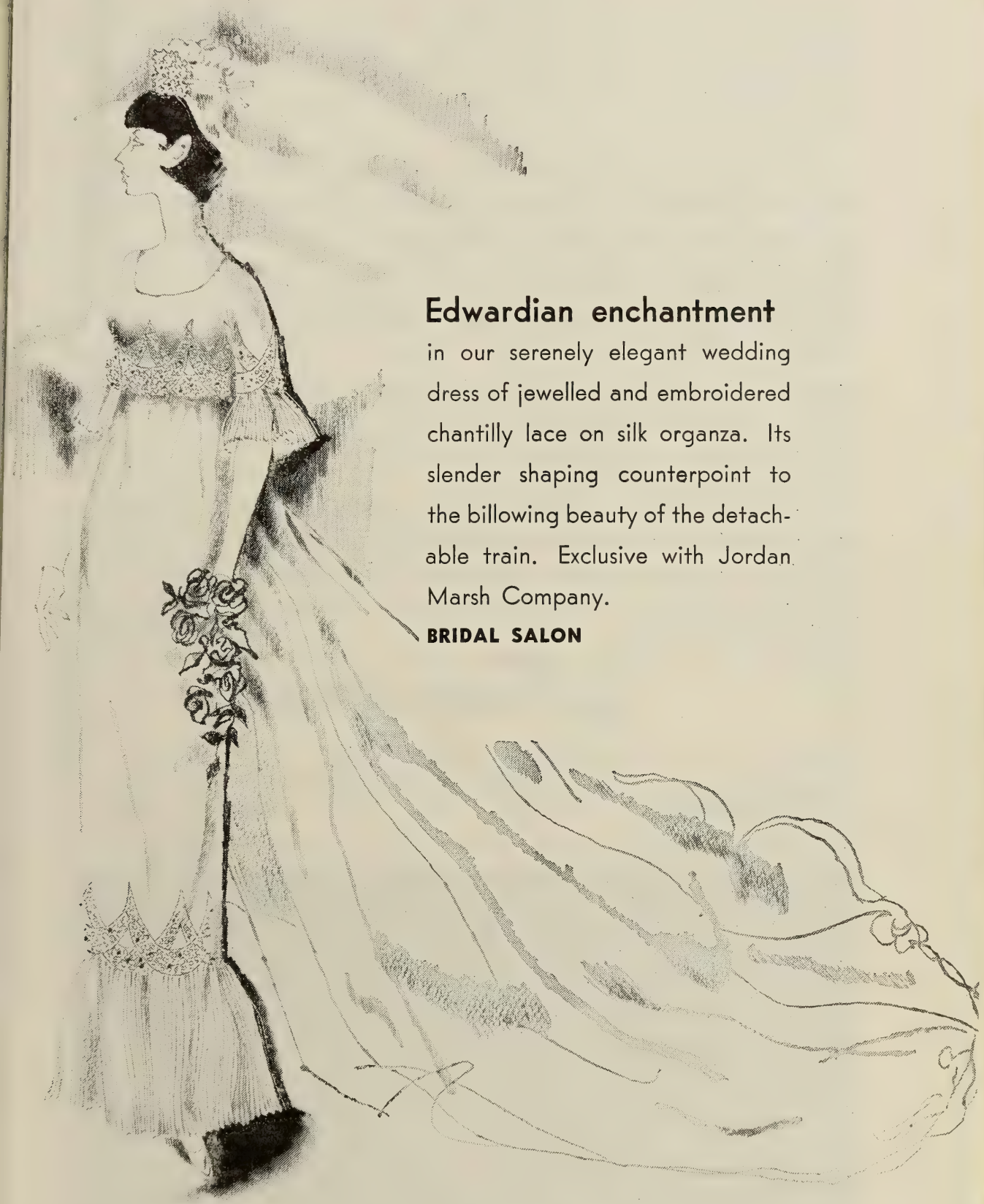
as yet written no operas except the early *Guntram* (1892–93), and *Feuersnot* (1900–01). An opera utilizing the full Straussian orchestra, and telling its tale with all the descriptive and colorful resource of a tone poem, lasting two hours without break, was indeed a wonder to the operatic world of 1905. It would have been so even without the added sensation of a subject which operatic intendants faced with caution and censors with reluctance. *Salome* was a challenge to the world of stage music too powerful to be denied. Within a year it had been mounted upon thirty European stages. Heinrich Conried undertook a production at the Metropolitan Opera House in New York on January 22, 1907, when Olive Fremstad sang the rôle of Salome, and Alfred Hertz conducted. The directors of the opera house put a stop to further performances on the grounds that the first one was "objectionable and detrimental to the best interests of the Metropolitan." Mr. Hammerstein ventured *Salome* at the Manhattan Opera House, on January 28, 1909, Mary Garden appearing in the title rôle, herself performing the dance of the seven veils (a substitute had acted this scene for Mme. Fremstad). There were fourteen performances. The opera was revived at the Metropolitan Opera House, January 13, 1934, with Göta Ljungberg as Salome. Ljuba Welitsch sang the title part at the Metropolitan Opera House in 1949, having first sung it in Vienna

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Edwardian enchantment
in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

in 1944. She also has sung it with the New York City Opera Company, with which Phyllis Curtin has been singing the part in the current production. *Salome* has been mounted by the Metropolitan Opera Company this season with Birgit Nilsson in the title part. The opera is not included in its Boston repertory this spring.

• •

There had been many representations of the Biblical tale of Herod, his Queen, Herodias, and his step-daughter, Salome, an inharmonious family at best. When Oscar Wilde conceived the subject in a new light, it became far more vivid as dramatic material. The Salome of Wilde was not the pliant tool of Herodias, merely obedient to her mother's purpose of vengeance upon John the Baptist. The daughter of Herodias whom Wilde imagined became enamoured of the direful prophet, who angrily spurned her advances. She was an imperious Princess, conscious of her power, ready to forfeit the half of Herod's kingdom which was offered her in her determination to have the lips of the prophet submit to her own — even in a submission of death.

It was the unreasoned and fanatical passion of Salome for the wan flesh of the prophet, stilled in death, which was found disturbing and scandalous in the year 1905. The subject had appealed to Oscar Wilde

BOCA GRANDE PALM BEACH
Tat Saunders Inc.
The Ritz Carlton Hotel
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL



as *"quelque chose de curieux et de sensuel."* So he wrote to Sarah Bernhardt, for whom he enthusiastically envisioned the part. Wilde later denied having written the play for her, protesting that he was an "artist" and not an "artisan." Sarah Bernhardt agreed to appear in a production at the Palace Theatre, London, in 1892, but the censor refused a license. She never acted in the play, which was produced in Paris. The play as translated by Wilde's friend, Lord Alfred Bruce Douglas, was rejected by the censor in London and was not performed there until May 10, 1905. Oscar Wilde having been in jail at the time of the Paris production never saw his play performed, for he died in 1900. It was also in 1905 that the play in its German translation was mounted in Berlin, and had a considerable vogue in the German theatres.

It was in this same year that Strauss completed his opera and witnessed its first performance in Dresden on December 9. The first New York production of the opera aroused a storm of public discussion in which illustrious voices were raised in defense of the composer. A spokesman of what might be called the horrified faction was Henry T. Finck, who, in his book on Strauss, dismissed it as "a musical masterpiece, horribly, damnably wasted on the most outrageous scene ever placed before a modern audience." Political Boston was similarly



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

THE BOSTON SYMPHONY
STRING QUARTET
quartet in residence at The New England Conservatory

Joseph Silverstein — Burton Fine
George Zazofsky — Jules Eskin

• THURSDAY, APRIL 22 •

Jordan Hall — 8:30 p.m.

Tickets $4.00 – $3.50 – $3.00 – $2.00 at the Jordan Hall Box Office, KE 6-2412.
For mail orders enclose stamped, self-addressed envelope.

offended and prevented a performance in this city. The Rev. Dr. William T. McElveen bespoke many clergymen when he said from his pulpit of the Shawmut Congregational Church: "There is stimulus in that music, but it is to the beast that is in us all." Philip Hale, as critic on the *Boston Herald,* protested that Strauss had never intended such an exhibition as had been permitted at the Manhattan Opera House in New York. Mr. Conried and the stage director had "violated brazenly and inartistically the directions of both the dramatist and the composer. The head should not have been brought down to the footlights; the stage should not have been fully lighted. Salome should have been near the cistern (at the back stage, left)." This, however, would not have favored vocal projection. In the current production in New York, Phyllis Curtin in the title part places the head close to the footlights where it is scarcely visible, and, lying before it, addresses her great monologue in effect to the audience.

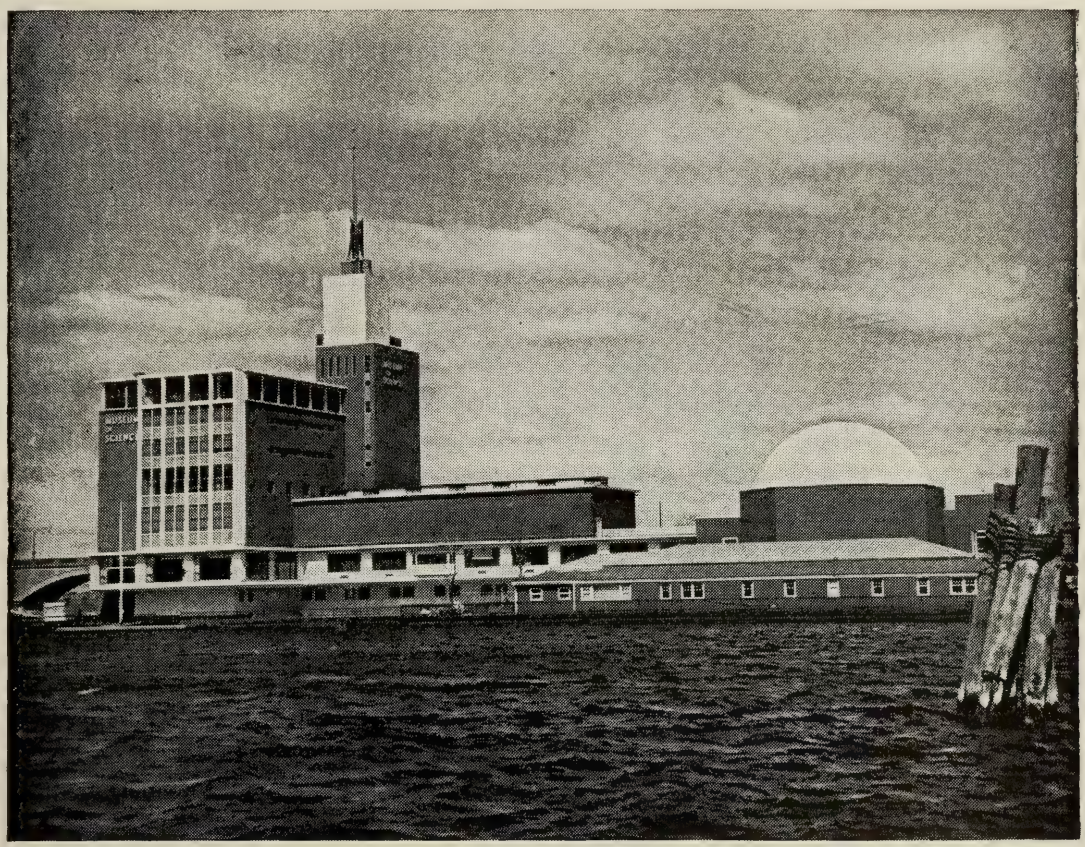
The revulsion from the tale of Strauss's *Salome* when it first appeared has diminished through the years. People no longer surreptitiously look up the word necrophilism in the dictionary. The world is less concerned with "sordid details" than gratified by a prodigious achievement



Café Budapest
268A Brookline Ave.
Near Beth Israel Hospital - 2 min. from Kenmore Square
RE 4-3388
Boston's first Hungarian restaurant
Special Luncheons served
Pre-Symphony Dinners
— Timely arrival for Symphony guaranteed —
After Concert Snacks
Open Weekdays from Noon
Sundays from 4 p.m.
Member of Diners' Club and American Express

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

What everyone likes about Boston . . .

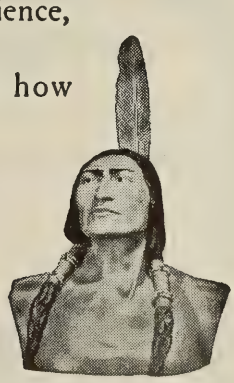


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

of the musical stage. Distasteful allusions bother us less. If textual aberrations should keep us from enjoying great operas, we should miss the beauties of *Die Walküre, Otello, Rigoletto,* or other operas where outrageous deeds are accepted by audiences with unruffled calm.

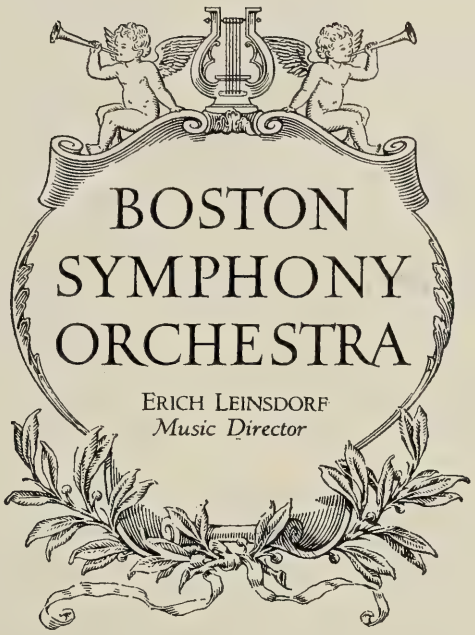
• •

Oscar Wilde's play, which Strauss adopted with certain excisions for the sake of musical point, is a text overladen with figures of speech in themselves artificial and mannered, which nevertheless capture the sense of biblical poetry and contribute to the atmosphere of mingled Oriental sensuality and foreboding.

The scene is a moonlit terrace before the palace of Herod, the Tetrach of Galilee. This is Herod Antipater, the grandson of Herod the Great in whose reign Jesus was born. This younger Herod has taken to wife Herodias, having conveniently disposed of her first husband who was his brother. Salome, who is the daughter of Herodias by the earlier marriage, emerges from the banquet hall annoyed by the lustful glances of Herod, her step-father. There rises from an empty cistern in the rear of the court the admonishing voice of the Prophet Jokanaan (the Hebrew name for John the Baptist), who is imprisoned

Fishelson's
Fleuriste Français
Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080





Within a few weeks the Orchestra's winter season will be concluded, and at this time the annual giving by the Friends of the Boston Symphony Orchestra stands just over $210,000. The response to date is most gratifying and is ahead of last year, but the fact remains the Orchestra needs an additional $140,000 to reach the goal of $350,000.

To ensure our success in reaching the objective for this season, we ask each subscriber to participate as fully as possible. Joining the Friends is accomplished simply by making a contribution to the Boston Symphony Orchestra in any amount, and we hope you will find it convenient to do so in the very near future.

FRIENDS OF THE
BOSTON SYMPHONY ORCHESTRA
Symphony Hall

there. Salome is interested and curious to see the man enshrouded in darkness, and orders the young Syrian captain of the guard to have him brought forth. The captain is appalled. This would be against the positive orders of the Tetrarch, but Salome, intrigued by the strange voice, rewards the captain with a smile, her only notice of him, and, being hopelessly infatuated with her, he obeys. When Jokanaan stands before her, proud and baleful, she praises his eyes, "black lakes troubled by a fantastic moon," his chaste flesh "cool like ivory," his voice "like sweet music to my ears." His only replies to her advances are fierce denunciation. But she is a princess whose every whim is granted, and his rejection only piques her desire. The captain, in despair at this situation fraught with danger and evil, stabs himself and falls between the two. Salome, aware only of her intent, keeps repeating: "I will kiss thy mouth, Jokanaan."

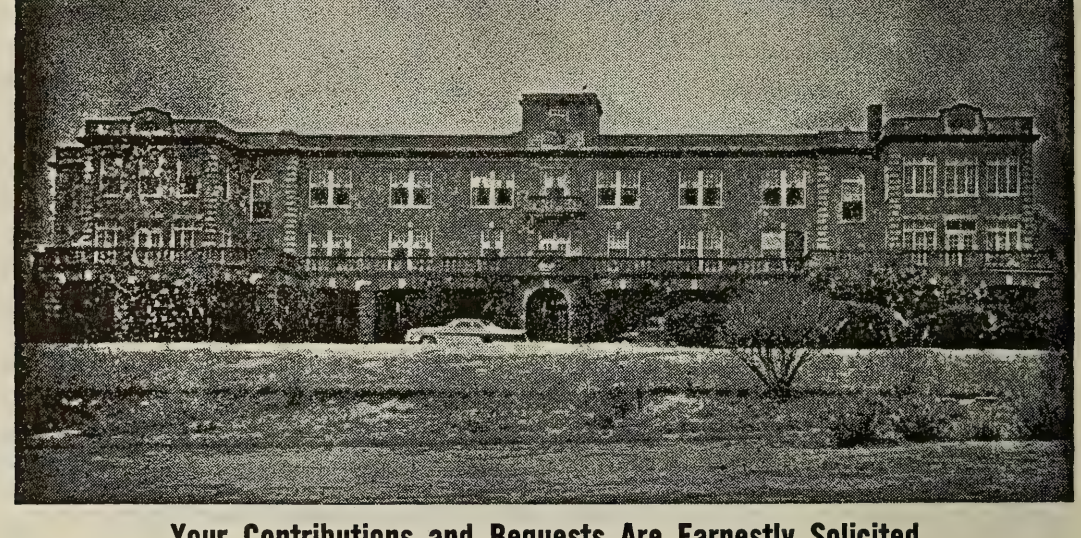
The interlude here to be performed follows the return of the Prophet into his cistern. It is played before a silent stage, for lines of Wilde are here omitted, but the orchestra implies much. Salome seems to be reaching her vengeful resolve. A succession of themes connected with her and with Jokanaan are worked in such a way as to justify the description of the Opera as an elaborate tone poem lifted to the stage.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

In the stage production, Herod, attended, and followed by his spouse, enters in search of Salome. He is still lusting after her and wants her to dance for him. Herodias forbids it, but the willful Princess who has reasons of her own defies her mother. At this point the Tetrarch steps in a pool of blood, and is told that the young Captain has killed himself. He fears an evil omen, for, being a typical Herod, he has much blood on his own conscience. Nevertheless he urges her to begin, and when she shows reluctance, promises as a reward anything she may ask, even if it be half his kingdom. Her slaves bring perfumes and seven veils, and remove her sandals. She tempts him with her voluptuous dance.

The Dance of Salome is a fully developed episode in Strauss's score. It is based upon two themes: the first, to which Salome begins her dance, is stated by the solo viola reinforced by the flutes; the second, more melodic in character, langorous and seductive, is sung by the strings with the low wood winds and horns. About these themes are interwoven no less than six motives from the main body of the score. They are listed by Lawrence Gilman in his analytical hand-book to Salome as "the first theme of Salome," "Enticement," "The Kiss," "Ecstasy," "Salome's Charm," and "Salome's Grace."

EL MUNDO
La Habana, miércoles 22 de julio de 1964
ÉPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH

WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

A man you can depend on!

YOUR Independent Insurance AGENT
"SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP
BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS
EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

There are the following stage directions: "The musicians begin to play a wild dance . . . Salome still motionless . . . Salome begins to move and gives the musicians a signal, whereupon the wild rhythm subsides and merges into a gently rocking movement. . . . Salome appears to grow weary for a moment, . . . now she rouses herself to renewed whirling . . . Salome lingers for a moment in a visionary pause by the cistern in which Jokanaan is held captive, then throws herself at Herod's feet."

Having finished, she states her price. She will have the head of Jokanaan upon a silver charger.

Herod recoils in a transport of terror. Jokanaan is a man of supernatural powers who is said to have seen God. He has been warning of the approach of death. It might be Herod's own. Herodias, on the other hand, is pleased at this turn of events. She would like to be rid of Jokanaan, who has been reviling her for her "incestuous" marriage, calling her a "Jezebel," an "abomination." Salome holds Herod to his oath. To his frantic offer of priceless jewels, she will only answer: "I

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53

Longs
BOSTON
Chestnut Hill
NORTHSHORE SOUTH SHORE



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax



Visit Your Authorized Cadillac Dealer

SOMETIMES CADILLACS OUTNUMBER THEM ALL!

Wherever important events occur, you are very likely to see Cadillacs in greater numbers than all other cars combined. And this year promises to see Cadillac even more firmly entrenched as the overwhelming choice of people with a sound sense of value, an eye for good taste, and a spirit that takes to action. The new 1965 Cadillac is so new in performance, so restful in ride and handling and so abundant in luxuries, that it leaves no other logical choice in fine cars. If you're in search of quality and performance—size and luxury—in your next car, you should drive a 1965 Cadillac soon. It's at your dealer's now.

Standard of the World Cadillac

demand the head of Jokanaan." At lasts he sinks back into his seat. "Let her be given what she asks! Of a truth she is her mother's child!" He passes his ring, his seal of death, to Naaman, the Executioner, who with his sword descends into the cistern.

There is a dreadful suspense, the silence broken only by Salome who peers into the impenetrable darkness below, anxious lest the Executioner fail of his duty.

A huge black arm, the arm of the Executioner, comes forth from the cistern, bearing on a silver shield the head of Jokanaan. Salome seizes it.*

Ah! Du wolltest mich nicht deinen Mund küssen lassen, Jokanaan! Wohl, ich werde ihn jetzt küssen.	Ah! thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well, I will kiss it now.

* The translation into English by Lord Alfred Bruce Douglas from the French of Wilde is here restored.

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

Available on request
41st ANNUAL REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964
A Diversified Investment Company
State Street Investment Corporation
Organized in Boston in 1924
140 FEDERAL STREET, BOSTON 10, MASS.

Capezio
Fred Braun
Customcraft
Caressa
La Bianca
Ad Lib

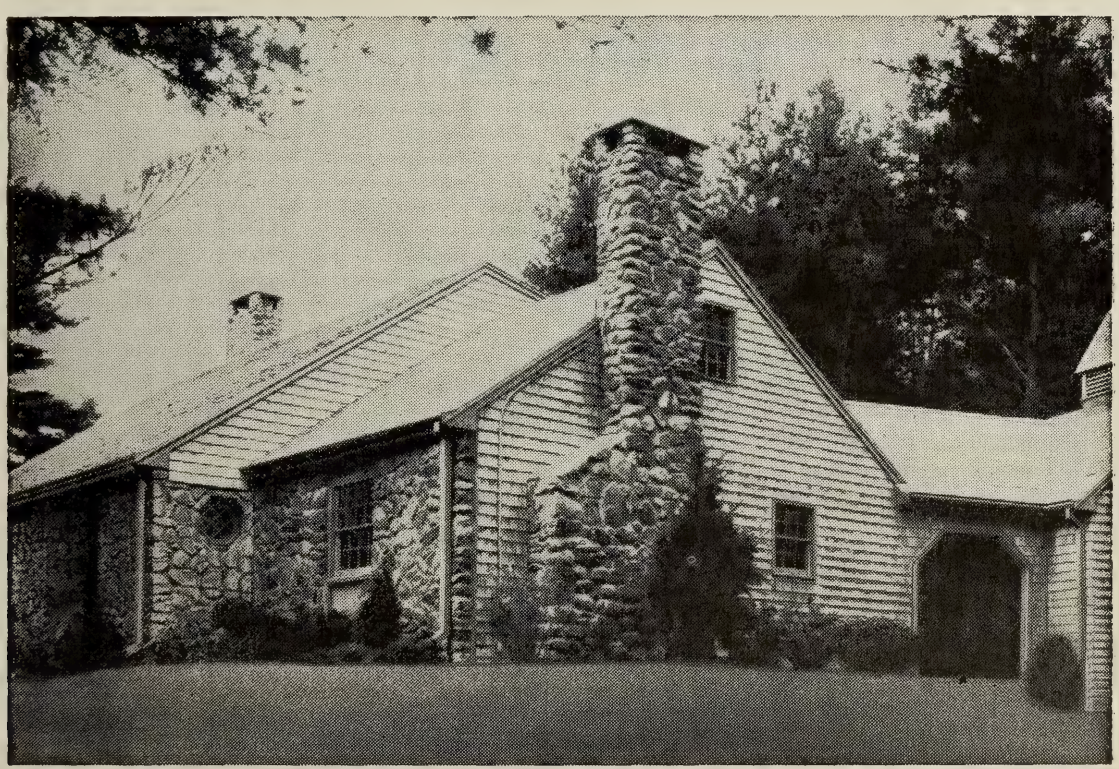
TOURAINE
OF HARVARD SQUARE
38 BRATTLE STREET

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

Ich will mit meinen Zähnen hineinbeissen, wie man in eine reife Frucht beissen mag. Ja, ich will ihn jetzt küssen, deinen Mund, Jokanaan. Ich hab' es gesagt. Hab' ich's nicht gesagt? Ja, ich hab' es gesagt. Ah! ah! Ich will ihn jetzt küssen. . . . Aber warum siehst du mich nicht an, Jokanaan? Deine Augen, die so schrecklich waren, so voller Wut und Verachtung, sind jetzt geschlossen. Warum sind sie geschlossen? Öffne doch die Augen, so hebe deine Lider, Jokanaan! Warum siehst du mich nicht an? Hast du Angst vor mir, Jokanaan, dass du mich nicht ansehen willst? Und deine Zunge, sie spricht kein Wort, Jokanaan, diese Scharlachnatter, die ihren Geifer gegen mich spie. Es ist seltsam, nicht? Wie kommt es, dass diese rote Natter sich nicht mehr rührt? Du sprachst böse Worte gegen mich, gegen mich, Salome, die Tochter der Herodias, Prinzessin von Judäa. Nun wohl! Ich lebe noch, aber du bist tot, und dein Kopf, dein Kopf gehört mir! Ich kann mit ihm tun, was ich will. Ich kann ihn den Hunden vorwerfen und den Vögeln der Luft. Was die Hunde übrig lassen, sollen die Vögel der Luft verzehren. . . . Ah! ah! Jokanaan, Jokanaan, du warst schön. Dein Leib war eine Elfenbeinsäule auf silbernen Füssen. Er war ein Garten voller Tauben in der Silberlilien Glanz. Nichts in der Welt war so weiss wie dein Leib. Nichts in der Welt was so schwarz wie dein Haar. In der ganzen Welt war nichts so rot wie dein Mund. Deine Stimme war ein Weirauchgefäss und wenn ich dich ansah, hörte ich geheimnisvolle Musik. . . . Ah! warum hast du mich nicht angesehn, Jokanaan? Du legtest über deine Augen die Binde eines, der seinen Gott schauen wollte. Wohl! Du hast deinen Gott gesehn, Jokanaan, aber mich, mich, mich, hast du nie gesehn. Hättest du mich gesehn, du hättest mich geliebt! Ich dürste nach deiner Schönheit. Ich hungre nach deinem Leib. Nicht Wein noch Äpfel können mein Verlangen stillen. . . . Was soll ich jetzt tun, Jokanaan? Nicht die Fluten, noch die grossen Wasser können dieses brünstige Begehren löschen. . . . Oh! Warum sahst du mich nicht an? Hättest du mich angesehn du hättest mich geliebt.

I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth, Jokanaan. I said it: did I not say it? Yes, I said it. Ah! ah! I will kiss it now. . . . But, wherefore dost thou not look at me, Jokanaan? Thine eyes that were so terrible, so full of rage and scorn, are shut now. Wherefore are they shut? Open thine eyes! Lift up thine eyelids, Jokanaan! Wherefore dost thou not look at me? Art thou afraid of me, Jokanaan, that thou wilt not look at me? . . . And thy tongue, it says nothing now, Jokanaan, that scarlet viper that spat its venom upon me. It is strange, is it not? How is it that the red viper stirs no longer? Thou didst speak evil words against me, Salome, daughter of Herodias, Princess of Judaea!
Well, Jokanaan, I still live, but thou, thou art dead, and thy head belongs to me. I can do with it what I will. I can throw it to the dogs and to the birds of the air. That which the dogs leave, the birds of the air shall devour. . . .

Ich weiss es wohl, du hättest mich geliebt. Und das Geheimnis der Liebe ist grösser als das Geheimnis des Todes. . . .

Ah! Jokanaan, Jokanaan, thou wert beautiful. Thy body was a column of ivory set on a silver socket. It was a garden full of doves and of silver lilies. There was nothing in the world so white as thy body. There was nothing in the world so black as thy hair. In the whole world there was nothing so red as thy mouth. Thy voice was a censer, and when I looked on thee I heard a strange music. Ah! wherefore didst thou not look at me, Jokanaan? Thou didst put upon thine eyes the covering of him who would see his God. Well, thou hast seen thy God, Jokanaan, but me, me, me, thou didst never see. If thou hadst seen me thou wouldst have loved me. I am athirst for thy beauty; I am hungry for thy body. Neither wine nor fruits can appease my desire. What shall I do now, Jokanaan? Neither the floods nor the great waters can quench my passion. Oh! wherefore didst thou not look at me, Jokanaan? If thou hadst looked at me thou wouldst have loved me.

Well I know that you wouldst have loved me. And the mystery of love is greater than the mystery of death. . . .



The Force of Destiny

Leontyne Price · Richard Tucker · Robert Merrill · Shirley Verrett
Giorgio Tozzi · Ezio Flagello
RCA Italiana Opera Orchestra and Chorus · Thomas Schippers, Conductor

RCA Victor
The most trusted name in sound

Herod is terrified at the monstrous sight and draws his cloak over his face. He wishes to hide and orders the torches extinguished. A great black cloud covers the moon and the Tetrarch begins to climb the staircase.

Ah! Ich habe deinen Mund geküsst, Jokanaan. Ah! Ich habe ihn geküsst, deinen Mund, es war ein bitterer Geschmack auf deinen Lippen. Hat es nach Blut geschmeckt? Nein! Doch es schmeckte vielleicht nach Liebe. . . . Sie sagen, dass die Liebe bitter schmecke. . . . Allein was tut's? Was tut's? Ich habe deinen Mund geküsst, Jokanaan. Ich habe ihn geküsst, Jokanaan. Ich habe ihn geküsst deinen Mund.

Ah! I have kissed thy mouth, Jokanaan. Ah! I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood? No! But perchance it is the taste of love. . . . They say that love hath a bitter taste. . . . But what of that? What of that? I have kissed thy mouth, Jokanaan. I have kissed thy mouth.

A moonbeam falls on Salome covering her with light. Herod, turning around and seeing her, gives the order "Kill that woman!" The soldiers rush forward, according to the last stage direction, and "crush beneath their shields Salome, daughter of Herodias, Princess of Judea."

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

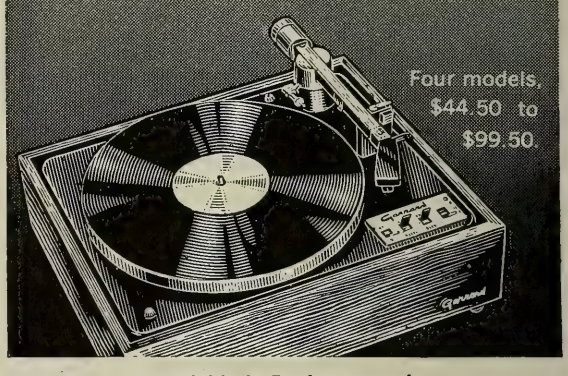
A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY

more people choose a
Garrard®
AUTOMATIC TURNTABLE
than all other record playing components.



Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.

ENTR'ACTE

SALOME VIA OSCAR WILDE

OSCAR WILDE imagined his one-act play on Salome in the French language, for the biblical tale had long been a favorite in France. There had been fictional treatments by Huysmans and Jules Laforgue and others. He may have been intrigued by Flaubert's use of poetic imagery in his short story, *Hérodiade.* Massenet's opera *Hérodiade* (of 1882) would have been a challenge for better characterization. Massenet's treatment did nothing more than help to keep the subject alive — the book was no more than a string of stock operatic situations.

Oscar Wilde was more directly prompted by the pictures of Gustave Moreau so vividly described by Huysmans in his novel *À Rebours.* Wilde transformed the legend by giving it a new twist. It had always followed the brief accounts of the Evangelists Matthew and Mark, wherein Salome was an obedient dupe of her perfidious mother, who was the one who wanted Jokanaan's head. By making the young Princess the real offender, the erotic pursuer, Wilde greatly heightened the dramatic impact. He opened up a character study in abnormal psy-

L'ESCARGOT
EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.
NATALIE HOPF
19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES
French Brie, Goat Cheese, Grape Cheese, Chestnut Leaf
Swiss Grapillon, Brandywine, Mushroom Nibbles, Graber Olives and Almonds
Gorgonzola, Stilton, Wenslyndale, Ekte Gjetost, Gruyere
158 MASS. AVENUE MALBENS CO 6-1203
Imported Prosciutto Imported Herring
Genuine Smithfield Ham

chology far more interesting and favorable to his decadent leanings than the less complex murderesses of classical literature. This not only suited Wilde—it furnished Strauss ready to hand with a libretto equally suited to his dramatic purposes. Strauss was not the sort to be lured by deviations. He simply recognized an explosive text when he saw it.

Strauss did not have to add a line. All he needed to do was to benefit by Wilde's unerring stage craft, and excise passages which would be too discursive for musical treatment, or which would slow the action in the composer's far more intense and emotionally charged unfolding. Strauss kept virtually all of Salomé's part. She and Jokanaan were the central figures throughout. There was a fantastically complete contrast between their characters, lending color and vital tension to their encounter, both histrionically and musically speaking. Herod and Herodias, not much more than foils to Strauss's purpose, were further developed in Wilde's full text. They are also a contrasted pair: the









Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

fear-crazed, superstitious monarch and his cold, mocking, down-to-earth Queen, who deflates his dreamings. This sort of cynicism was quite to Wilde's taste – it would only have slowed and impeded a musical score. Strauss was never diverted from his main purpose. He minimized the Jewish arguments about the Messiah, omitted the Roman and Cappadocian visitors altogether, passed over the suicide of the Syrian captain almost too quickly. Strauss kept just enough of the metaphorical passages, the word imagery, to underline the characters and preserve the poetic charm of the text, create and hold the baleful atmosphere. Wilde needed more – he had to refer many times to the changes of the moon. The Page of Herodias says as the curtain rises: "How strange the moon seems! She is like a woman rising from a tomb." Salome finds the moon as "A little piece of silver, a little silver flower, cold and chaste." Herod finds that "she reels through the clouds like a drunken woman." At another time he finds the moon "blood red." Strauss could accomplish this mood building directly by the superior magic of his orchestra. He could make us feel "the beating of the wings of the Angel of Death" over the dark stage without a reminder from Jokanaan.

Thus, Strauss and his immediate librettist stripped the dialogue of everything extraneous to his purpose until there stood out two char-

The Midtown Motor Inn Extends a Cordial Invitation to the
Symphony Subscribers
to attend the
Pre-Symphony Luncheons
in their fourth season with
Harry Ellis Dickson
Prominent Member of the Boston Symphony Orchestra, discussing
"Music of the World – Inside the B. S. O."
Other Guest Speakers
G. Wallace Woodworth
Professor of Music, Harvard University
Klaus Liepmann
Director and Professor at M.I.T.
Friday, April 9, 1965 • Music of Spain
Mr. Victor Sanchez-Mesas, Consul General, Guest of Honor
Harry Ellis Dickson, Speaker
MIDTOWN MOTOR INN
diagonally across from Symphony Hall
$3.75 per person (series of eight $28.00) including
the lecture, luncheon, gratuities
and Free Parking Throughout the Concert
For Reservation call COngress 2-1000
Pre-Symphony Gourmet Dinner before Saturday, Sunday,
Tuesday, Wednesday and Thursday Concert Series – $4.00
Afternoon Tea served after the Concert

acters – the Princess who holds our attention every moment, never leaves the stage, and the Prophet whose presence is always felt, unseen or seen, alive or dead. The very sense of theatre is in the confrontation of these two from opposite worlds – the holy man, ascetic, direful, impervious, and the wayward Princess, possessed by wild sensual fantasy. Strauss slighted the others. Wilde gives the frenzied Herod a long and effective speech in his final attempt to stave off the inevitable. Strauss rules it out, for Salome must then if ever hold the center of the stage.

• •

The correspondence of Strauss and Romain Rolland,* the efforts of spokesmen of two cultures to reach an æsthetic understanding, is much occupied with *Salome.* Strauss was attempting to translate the German text back into singable French in pursuance of a project to mount the opera in Paris. This gave Strauss no end of trouble. His command of the French language could negotiate a short letter or an elementary conversation, but not the subtler inflections to fit a musical setting. Rolland had been impressed by *Feuersnot,* from reading the score, by *Till Eulenspiegel, Ein Heldenleben,* and the *Symphonia Domestica,* which he had heard in Paris. He wrote to the composer enthusiastically about these works, objecting only to Strauss's use of descriptive pro-

* *Richard Strauss et Romain Rolland—Édition Albin Michel.*

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

grams. He pointed out that the *Symphonia Domestica* was indeed a symphony with continuous movements, that it would be far better received and understood if it were called merely that, without reference to household matters.

Strauss responded to his friendliness and respected his judgment. The letters of the two, written each in his own language, continued for years, weathered the First World War, when their communication had to be made by way of neutral Switzerland. Rolland was true to his declaration, in *Au dessus de la Melée,* that the cultures of France and Germany must remain interdependent, like the wings of a great bird of flight. Their friendship was never shaken, even though they often failed to see eye to eye in their points of view on music. Strauss could not quite follow *Jean Christophe.* He could not go along with Debussy's *Pelléas* as a shining example of the mating of music with a French text. Rolland found *Salome, Elektra, Der Rosenkavalier,* as they appeared, great landmarks of the musical stage. So far as their books were concerned, he praised Hofmannsthal, especially for *Der Rosenkavalier,* but for the text of *Salome* he had little use. Oscar Wilde's French text, to begin with, he considered not good French. Wilde was reputed to be as at home in French as in English; he has been called bilingual. Rolland found his *Salomé* lacking in native understanding, unidiomatic. These shortcomings may not be evident to a non-Frenchman — they were certainly not to Strauss.

When Strauss took the German text in hand and attempted a French

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

T. O. METCALF CO.

LETTER PRESS *PRINTING* PHOTO OFFSET

BOSTON, MASS. 02210

51 MELCHER STREET *Telephone:* HANCOCK 6-5050

translation to fit his vocal parts, the composer, always painstaking over detail, was puzzled at once. He wrote to his friend of his dilemma (July 5, 1905):

"Oscar Wilde wrote *Salomé* in French in its original form, and I would like to benefit by that in my work. I can't entrust it to a translator." He asked for verification of his attempt, and posed a question: "Is it true that in French singing all the mute final syllables must be accentuated? Com*me,* princess*e,* or may one choose? When is it permissible, and when not? Can one say: *Comme la princesse est belle ce soir* (the original) or change it to: *Comme est belle ce soir la princesse Salomé*!!

"Or perhaps: *Comme elle est belle ce soir, la princesse Salomé!*"

Rolland answered: "The mute e presents great difficulties in the French language. One must guard against suppressing it; it is one of the principal charms of our poesy, but this is not always evident to a foreigner. It is less a sound than a resonance, an echo of the preceding syllable which vibrates, hovers and softly ceases. . . . It is an intimate part of the music of our language; in a way a light veiling of the word, it envelops it in a liquid atmosphere. If you suppress it there is nothing left but dry fragments:

On dirait un' femm' —
Ell' ressemble à un' petit' princesse

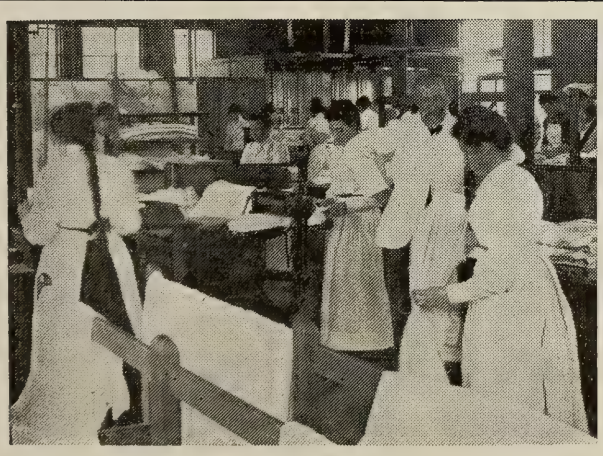
SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • Custom Framing on Premises • Moderately Priced



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

"That is no longer French — it is gibberish." He continues at length, with specific examples, recommending Debussy.

Strauss answers that he has studied Debussy and found him *"nonchalant,"* in fact inconsistent in his stress of syllables. He asks once more why a Frenchman must sing differently than he speaks. "These are atavisms or petrified tradition!" He concludes: "Teach me, I beg, if it is possible, how to escape from an old custom."

"In the first place," answers Rolland (again at painstaking length), "I am no poet (nor man of letters, nor critic, nor professor) — what I am and what I wish to be is Romain Rolland. I am a poet only to the extent of rendering you a service." As tactfully as he may, he reproaches Germans for judging French poets by their non-adherence to strict and rigid rules of prosody. To his objection that French is spoken differently than it is sung he answers that French is spoken differently in different regions, adapted to different subjects. It is a subtle and variable language, the stress moulded to the sense of a phrase.

Strauss is not even at this point yet convinced that the translating is not for him. He is not to be discouraged. "Is the *Salomé* of Wilde bad French? In which of many styles should it be declaimed?" He has in mind *L'Opéra Comique.* What would suit them, and who may be found to help him?

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

ROSARIO MAZZEO, *Personnel Manager*

If this is a hint, Rolland begs off. The persistent Strauss delves once more into *Pelléas* only to find further inconsistencies of stress and frequent monotony of style. This brings up more questions about particular words, which Rolland answers as best he can. The ordeal proves enormous persistence on Strauss's part, great patience on Rolland's part. Fortunately for the peace of both, the project was at last put in other hands (J. de Marliave and P. Gailhard).

Rolland attended the performance in Paris, and was as overwhelmed by the music as he was disgusted by the "inferior poem. Oscar Wilde's *Salomé* was not worthy of you." It has, to be sure, "incontestable dramatic power," it is free of the stupidities of most librettos, but it breathes an atmosphere nauseous and unsavory (*"écoeurante et fade"*). "You have wasted your tremendous powers in a frenzied outpouring which would have been capable of filling a *King Lear.* And I told myself, 'Why not *King Lear?* What a *King Lear* Strauss could write! One would never know its like! You put power above everything. And so do I. Meanwhile, don't reject another force — that of sympathy. There are forces that inflame, others that fecundate — that communicate and inspire love. In the *Domestica, Tod und Verklärung,* in *Hel-*

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
KEnmore 6-2076 and 2077 opposite Symphony Hall



PASTENE WINES

Pastene offers a complete assortment of the choicest American wines, bottled at the winery in California — for your enjoyment.

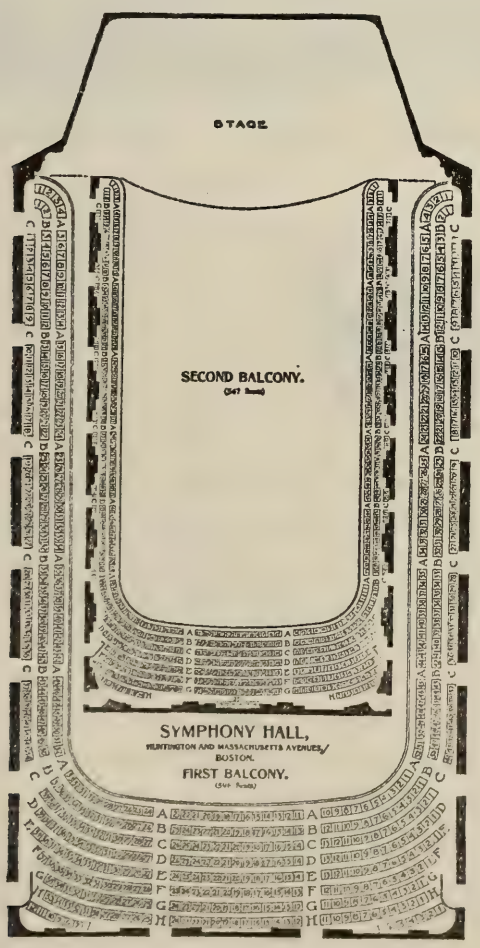
PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK

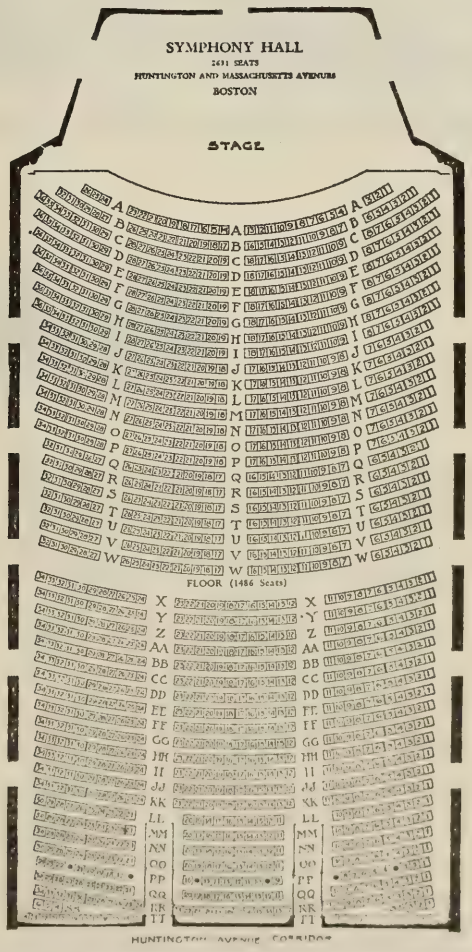
denleben there were forces for good. In *Salome* it seems to me that they are lacking, in spite of the pity that you make us feel for your unfortunate heroine." The power of sympathy, he continues, is requisite of a great, enduring art, the works that reach our affection as well as our admiration. Beethoven would not be a universal artist if it were not for his prodigious power for good.

Rolland protests that the part of Jokanaan is drawn from the outside, as if Strauss had not "really experienced" his character. Here Rolland lacked the theatrical judgment of Wilde. The spectator views Jokanaan through the obsessive desire of Salome. We behold him as her victim. The audience is supposed to be awed by Jokanaan, but not transported with religious fervor. If that were so, we would have a solemn mystery play, and Salome would shrink to a pitiable nonentity. An example of the relative position of the two characters is the passage where Jokanaan warns Salome to seek Jesus and repent: "Get thee to the desert and seek out the Son of Man." Salome answers: "Who is he, the Son of Man? Is he as beautiful as thou art, Jokanaan?"

This is not sacrilege. It is dramatic truth. Rolland was a playwright, but he had far less of the instinct of the stage than Oscar Wilde.

J. N. B.







"Financial Cabinet" team calls on customers for current investment review



Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. ☐ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion, retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. ☐ If this approach makes sense to you, why not plan to discuss your financial problems with our specialists today. Write us a letter, or telephone Area Code 617 LI 2-9450, Ext. 226. ©

BOSTON SAFE DEPOSIT AND TRUST CO.

100 Franklin St., Boston, Mass. 02106

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.

Twenty-third Program

(To follow a tour of Hartford, New York, Brooklyn, Springfield, March 30–April 6)

FRIDAY AFTERNOON, APRIL 9, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 10, *at* 8:30 *o'clock*

AARON COPLAND, *Guest Conductor*

BUSONI . . . . . "Rondo Arlecchinesco," *Op.* 46
(First performance at these concerts)

RUGGLES . . . . . "Portals," for String Orchestra
(First performance at these concerts)

BARTÓK . . . . . Concerto for Piano and Orchestra, No. 3

I. Allegretto
II. Adagio religioso
III. Allegro vivace

(First performance at these concerts)

INTERMISSION

BRAHMS . . . . . Variations on a Theme of Haydn, *Op.* 56a

COPLAND . . . . . "Music for a Great City"

I. Skyline
II. Night Thoughts
III. Subway Jam
IV. Toward the Bridge

(First performance at these concerts)

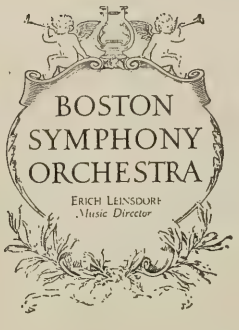
SOLOIST

SIDNEY FOSTER

Mr. FOSTER plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS

SYMPHONY HALL



133RD PENSION FUND Concert

SUNDAY, APRIL 4 • 3:30

Artur Rubinstein, *Soloist*

WAGNER	Prelude to "Die Meistersinger"
BEETHOVEN	Piano Concerto No. 3, in C minor
BRAHMS	Piano Concerto No. 1, in D minor

For the third successive year Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited Artur Rubinstein to appear with them at the Pension Fund Concert. Those who attended the 1963 and 1964 Pension Fund concerts heard this remarkable musical collaboration perform Beethoven's Piano Concerto No. 4 and No. 5, "Emperor," Rachmaninoff's Rhapsody on a Theme of Paganini, and the Piano Concerto No. 1 by Tchaikovsky.

Remaining Tickets: $10, $8, $7, $6

SYMPHONY HALL BOX OFFICE CO 6-1492

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 16, *at* 3:30 *o'clock*

SATURDAY EVENING, APRIL 17, *at* 8:30 *o'clock*

WAGNER ..... Prelude to "Lohengrin"

INTERMISSION

BRUCKNER ..... Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

These concerts will end about 5:10 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON
Telephone:
KEnmore 6-4062

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

BOSTON UNIVERSITY CELEBRITY SERIES

AARON RICHMOND, ***Managing Director***

Associates: **Anne Harper and Walter Pierce**

CALENDAR FOR NEXT FALL AND WINTER

ROYAL DANISH BALLET ..... **Thursday evening, October 7**
(Company of 100 and symphony orchestra)

NETHERLANDS CHAMBER ORCHESTRA ..... **Tuesday evening, October 12**
(Szymon Goldberg, conductor and violin soloist)

VLADIMIR ASHKENAZY (brilliant Soviet pianist) ..... **Sunday afternoon, October 17**

CZECH PHILHARMONIC (Karel Ancerl, conductor) ..... **Friday evening, October 22**

JUILLIARD STRING QUARTET ..... **Sunday afternoon, October 24**

MOSCOW PHILHARMONIC ..... **Monday evening, November 1**
(Kyril Kondrashin, conductor; Galina Vishnevskaya, soprano soloist)

LOEWENGUTH STRING QUARTET (from Paris) ..... **Sunday afternoon, November 7**

PITTSBURGH SYMPHONY ORCHESTRA ..... **Sunday afternoon, November 14**
(William Steinberg, conductor; Eugene Istomin, piano soloist)

MARILYN HORNE (coloratura mezzo-soprano) ..... **Sunday afternoon, November 21**

RUDOLF SERKIN ..... **Sunday afternoon, December 5**

DAVID OISTRAKH (Soviet violinist) ..... **Wednesday evening, December 15**

PAGANINI QUARTET ..... **Sunday afternoon, January 16**

VIENNA OCTET ..... **Saturday evening, January 29**

ARTUR RUBINSTEIN ..... **Sunday afternoon, January 30**

ISAAC STERN ..... **Sunday afternoon, February 13**

CLEVELAND ORCHESTRA ..... **Wednesday evening, February 16**
(George Szell, conductor)

HANS RICHTER-HAASER ..... **Sunday afternoon, February 20**
(Famous German pianist)

GINA BACHAUER ..... **Sunday afternoon, February 27**
(Distinguished Greek pianist)

CINCINNATI SYMPHONY ..... **Saturday evening, March 5**
(Max Rudolf, conductor; Claudio Arrau, piano soloist)

HOUSTON SYMPHONY ..... **Wednesday evening, March 30**
(Sir John Barbirolli, conductor)

VAN CLIBURN ..... **Friday evening, April 1**

THE BOLSHOI BALLET ..... **Tuesday evening, April 12**
(Famous Soviet company of 125 and symphony orchestra)

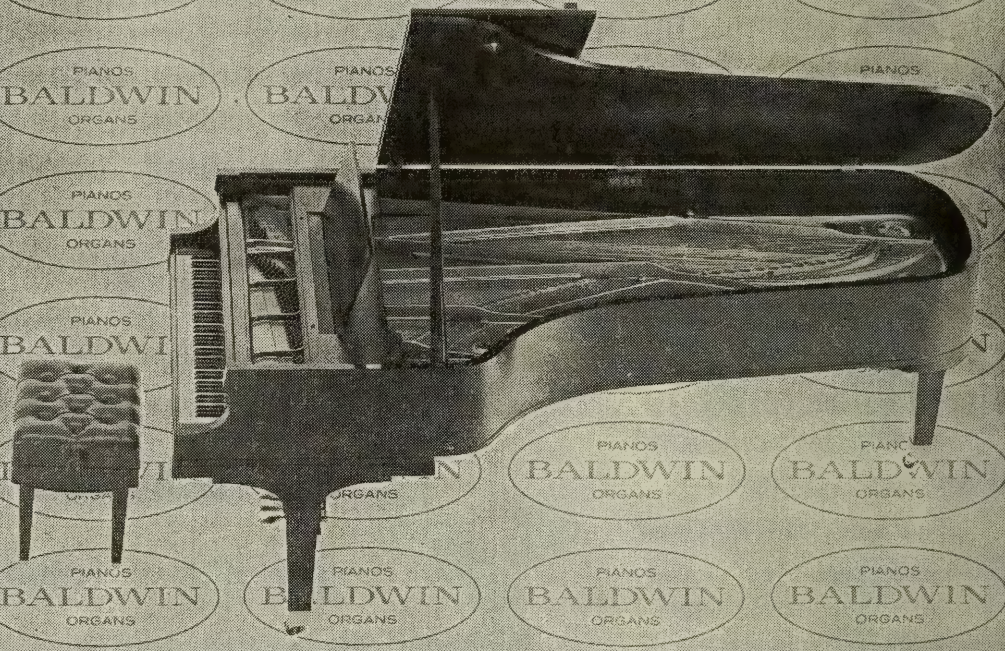
For detailed announcement describing the Festival of Visiting Symphony Orchestras, the seven-event Selective Series, Master Piano Series, and the Chamber Music Series, write for the 1965-1966 brochure to Walter Pierce, Celebrity Series, 535 Boylston Street, Boston 02116.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

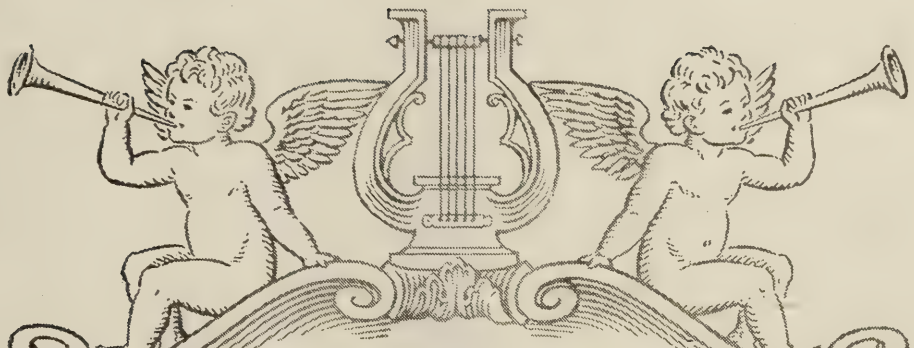
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 23 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

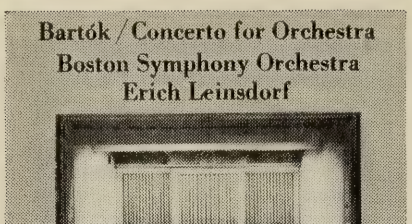
THOMAS D. PERRY, JR., *Manager*

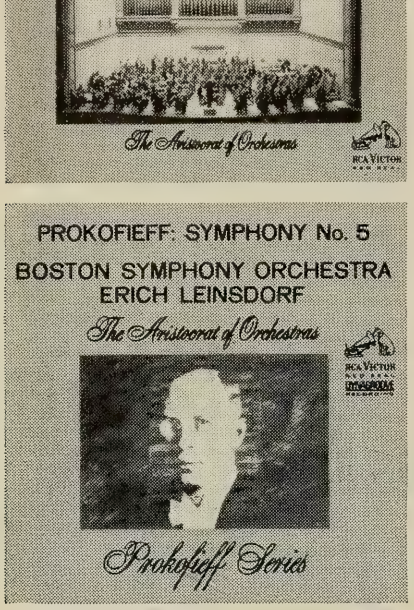
NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager





RCA Victor
The most trusted name in sound

The Boston Symphony under Leinsdorf

For his recording debut as conductor of the Boston Symphony, Leinsdorf chose Bartók's "Concerto for Orchestra." The resulting album was an enormous success. He later turned to Prokofieff, and Dynagroove recordings such as that of the Fifth Symphony have since shown why the N.Y. Herald Tribune's critic wrote: "Leinsdorf is now in the midst of performing all the Prokofieff orchestral literature...he is quite clearly just the man for the job." Listen to Erich Leinsdorf and the Boston Symphony exclusively on RCA Red Seal.

CONTENTS

Program (for this week) . . . 1417
Program (April 16–17) 1469

NOTES

Busoni (Rondo Arlecchinesco) . 1419
Ruggles (Portals, for String Orchestra) . . . 1430
Bartók (Piano Concerto No. 3) . 1434

ENTR'ACTE

Vive L'Amateur (*J. N. B.*) . . 1444

NOTES

Brahms (Variations on a Theme of Haydn) . . . 1454
Copland (Music for a Great City) 1458
Aaron Copland 1460

EXHIBITION

The exhibition now in the Gallery is loaned by the Gallery of Tyringham, Massachusetts.

Also shown are facsimile copies of famous manuscript scores and also early editions, from the library of Erich Leinsdorf.

REMINDER

The Friday Afternoon concert next week will begin at 3:30 instead of the usual hour.

Luncheon will not be served in the Cafeteria on that day.

A MYSTERY CLEARED

In a footnote in the Program Bulletin of March 19–20, the editor confessed his inability to make any sense of the text of a Latin chant in Prokofiev's *Alexander Nevsky: "Peregrinus expectavi, pedes meos, in cymbalis est."* A communication from Walter B. Denny in Cambridge, has solved the puzzle of unrelated words and cases: "I suggest that Prokofiev took these words at random from the verses used by Stravinsky in his *Symphony of Psalms*." Mr. Denny's theory is confirmed by the unaltered case endings of those words, which are quite ungrammatical in their second context, and the order of their second use, which

Makanna, Inc.
The Trousseau House of Boston



A Breath of Spring

Soft pastel flowers afield on drifts of sheer chiffon. Petite, Small, Medium. **$65.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



junior's
pale
swinger
coat

A swish of soft textured wool, A-line pepped with stitched detail. Mint, eggnog beige. 7-13. $45

Junior Coats — Fourth Floor
BOSTON

exactly corresponds to the order of their scattered appearance in the course of the three psalms set by Stravinsky: *"Peregrinus"* is found in Psalm 39 (King James Version); *"expectavi"* and *"pedes meos"* in Psalm 40, and *"in cymbalis"* in Psalm 150, which follows.

THE BERKSHIRE FESTIVAL
PROGRAMS — 1965
BOSTON SYMPHONY
ORCHESTRA

ERICH LEINSDORF, *Music Director*

In the Music Shed at Tanglewood
Friday and Saturday Evenings at 8;
Sundays at 2:30

July 2
Mozart Symphony No. 33, K. 319
Mozart Piano Concerto, K. 415 (Frager)
Mozart Symphony No. 38, K. 504

July 3
Mozart Divertimento in B-flat, K. 287
Mozart Piano Concerto, K. 414 (Frager)
Mozart Symphony No. 39, K. 543

July 4
Haydn Sinfonia Concertante
Beethoven Piano Concerto No. 1 (Frank)
Mozart Sinfonia Concertante, K. 364

July 9
Bach Concerto for Two Violins
Haydn Cello Concerto in C (Eskin)
Beethoven Piano Concerto No. 2 (Lettvin)
Mozart Symphony No. 35, K. 385

July 10
Gluck *Orfeo*, Act II, Scene 2
Mozart Concerto for Two Pianos (Vronsky, Babin)
Bach Cantata 140, "Wachet auf"

July 11
Bach Cantata 146, "Wir müssen . . ."
Bach Brandenburg Concerto No. 4
Bach Cantata 70, "Wachet! betet!"

July 16
Beethoven Symphony No. 8
Kodály *Peacock* Variations
Wagner *Götterdämmerung* excerpts

July 17
Fine Toccata Concertante
Beethoven Piano Concerto No. 3
(Istomin)
Brahms Symphony No. 2

July 18
Weber Overture to *Oberon*
Beethoven Romance in F (Stern)
Dvořák Violin Concerto (Stern)
Strauss Dance of Salome from *Salome*
Kodály Suite from Háry János

July 23
Dvořák Cello Concerto (Rose)
Tchaikovsky Symphony No. 4

July 24
Mendelssohn Symphony No. 3
Beethoven Romance in G (Stern)
Sibelius Violin Concerto (Stern)

July 25
Seiji Ozawa, Guest Conductor
(Program to be announced)

July 30
Charles Munch, Guest Conductor
Vivaldi Concerto Grosso, Op. 3, No. 11
Sibelius Symphony No. 7
Honegger Symphony No. 4
Roussel *Bacchus and Ariane*

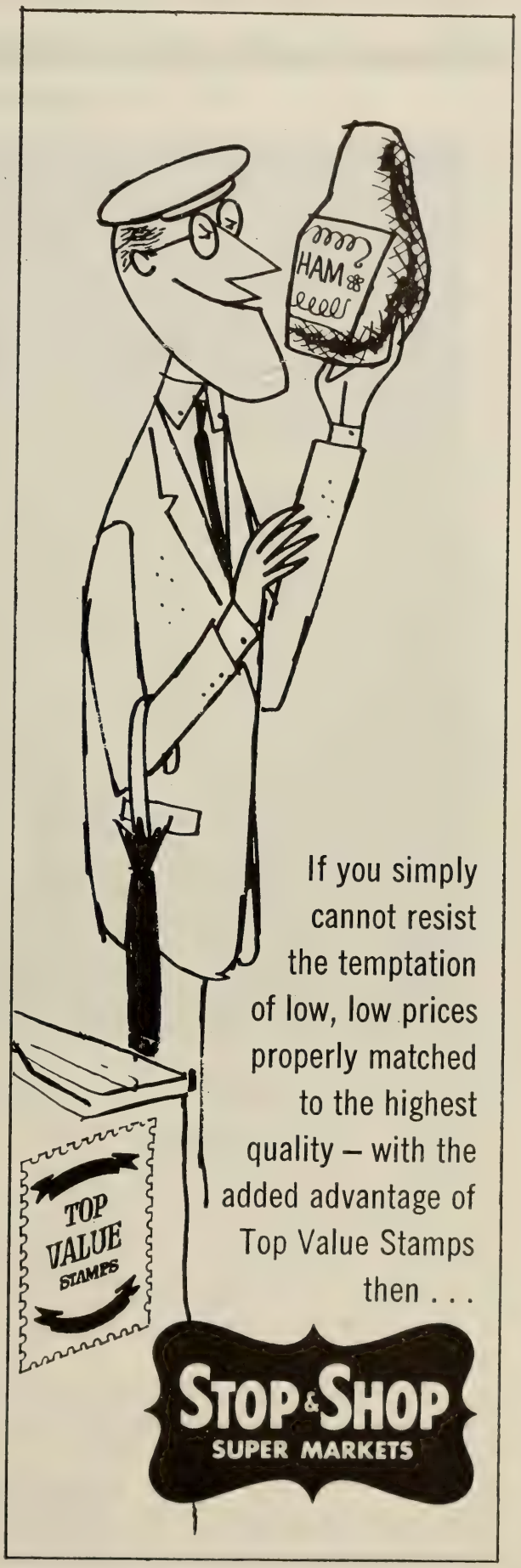
July 31
Tchaikovsky Prelude, *Queen of Spades*
Prokofiev Symphony No. 6
Beethoven Violin Concerto (Stern)

August 1
Charles Munch, Guest Conductor
Mendelssohn Symphony No. 5
Franck Symphonic Variations
(Henriot-Schweitzer)
Ravel Piano Concerto
(Henriot-Schweitzer)
Ravel *La Valse*

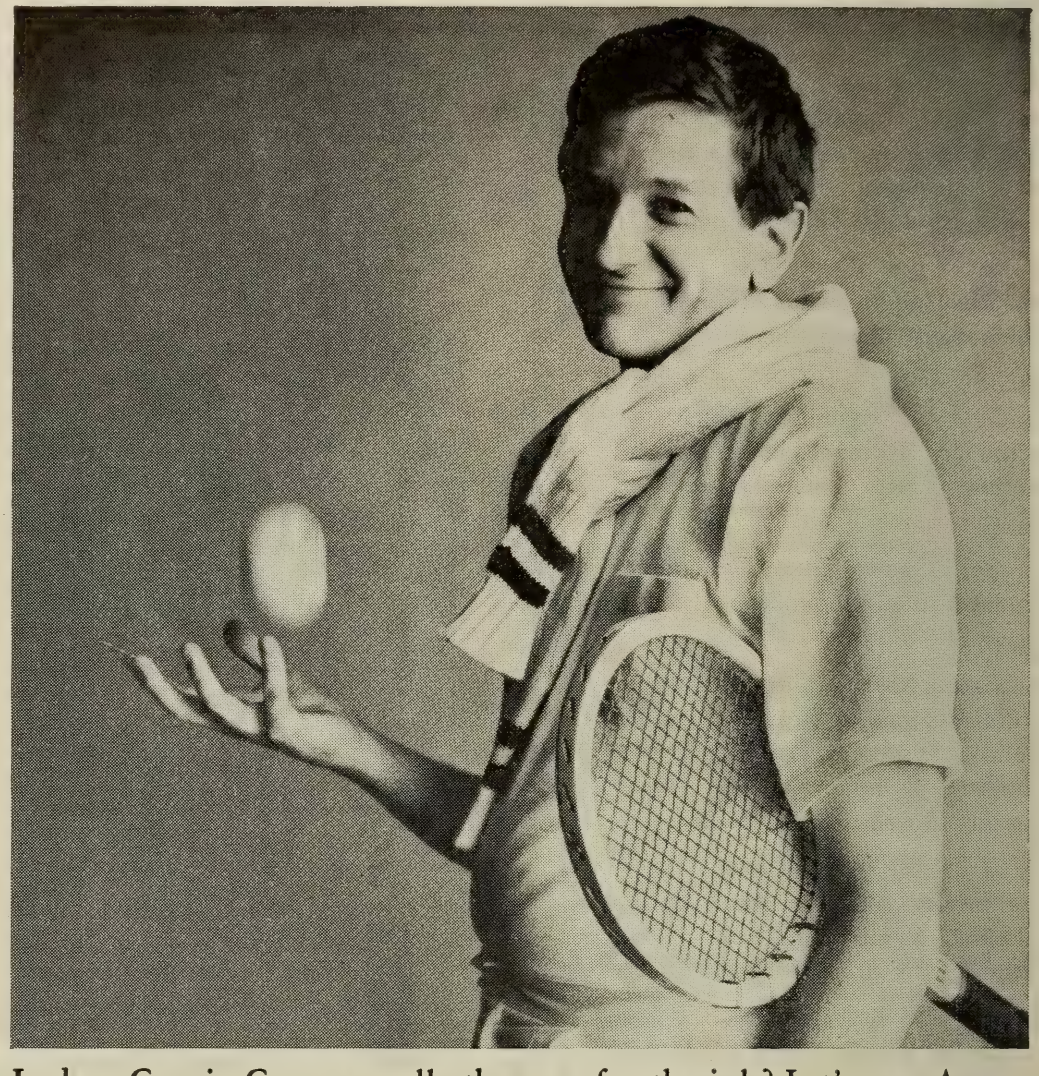
August 6
Jean Martinon, Guest Conductor
Weber Overture, *Der Freischütz*
Schumann Symphony No. 1
Ravel *Le Tombeau de Couperin*
Debussy *La Mer*

August 7
Jean Martinon, Guest Conductor
Martinon Overture for a Greek Tragedy
Stravinsky *Jeu de Cartes*
Berlioz Fantastic Symphony

(Continued on page 1442)



Are you sure you should name Cousin George as executor of your Will?



Is dear Cousin George really the man for the job? Let's see. As executor of your Will, he'll have responsibilities like protecting your assets . . . compiling an inventory . . . appraising the value of each item . . . documenting the assets . . . settling bills and claims . . . meeting cash needs . . . making the wisest investments.

Now you know why so many people name us as executor. And as trustee. Your plans are safeguarded by investment analysts, tax specialists and other experts. These are men who offer round-the-clock, on-the-spot talents you can't expect any individual executor to have.

We suggest that you and your lawyer talk with us about this important matter of naming the right executor. And Cousin George seconds the motion.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Twenty-third Program

FRIDAY AFTERNOON, APRIL 9, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 10, *at* 8:30 *o'clock*

AARON COPLAND, *Guest Conductor*

BUSONI . . . . . "Rondo Arlecchinesco," *Op.* 46
(First performance at these concerts)

RUGGLES . . . . . "Portals," for String Orchestra
(First performance at these concerts)

BARTÓK . . . . . Concerto for Piano and Orchestra, No. 3

I. Allegretto
II. Adagio religioso
III. Allegro vivace

(First performance at these concerts)

INTERMISSION

BRAHMS . . . . . Variations on a Theme of Haydn, *Op.* 56a

COPLAND . . . . . "Music for a Great City"

I. Skyline
II. Night Thoughts
III. Subway Jam
IV. Toward the Bridge

(First performance at these concerts)

SOLOIST
SIDNEY FOSTER
Mr. FOSTER plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS

R.H. Stearns



head into
Summer
prettier than a flower
in your Stearns hat

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

RONDO ARLECCHINESCO, *Op.* 46

By FERRUCCIO BUSONI

Born in Empoli, near Florence, April 1, 1866; died in Berlin, July 27, 1924

Busoni wrote his *Arlecchino,* a Theatrical Capriccio in One Act, between 1914 and 1916. In the year 1915 he derived from the uncompleted sketch his *Rondo Arlecchinesco* for concert performance. The operatic score had its first performance in Zürich on May 11, 1917, when his two-act opera *Turandot* was also first performed. The librettos for both pieces were written by the composer.

The *Rondo Arlecchinesco* was dedicated "To F. A. Stock in Chicago," but was not performed under that conductor until April 5, 1929.

Arlecchino in its stage version was performed in concert form ("first performance in America") by the Philharmonic Symphony Society of New York, under the direction of Dimitri Mitropoulos on October 11, 1951.

The following orchestra is required for the Rondo: 2 flutes and piccolo, oboe (solo), 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, timpani, glockenspiel, triangle, small drum, tambourine, cymbals and strings. (A solo for tenor off-stage singing wordless syllables before the close of the score will be played by a solo trumpet.)

BUSONI has included the following information in the score of *Arlecchinesco:*

Spring is not
Just for the birds

It is the perfect time to brighten your wardrobe with the cleancut look of navy sparked with white . . . from a fresh diversified collection at

Hurwitch Bros.

TWENTY NEWBURY STREET

In motley garb,
A supple body,
A sprightly and darting spirit . . .

Philosophy of the *Rondo Arlecchinesco*

A is the fundamental key, which is repeatedly affirmed.

Harlequin's discourse is various. Now he insists with the trumpet; again he whistles across the world in the voice of the piccolo, threatens with the basses, languishes with the cellos, seeks the freedom of the wild through the nimble paces of the violins.

The three thoughts embodied in the motto will be found reflected in the music. Thus: "In motley garb" may be understood as referring to the free and fantastic form of the composition; "A supple body" indicates the *tempi* and rhythms; "A sprightly and darting spirit" relates to the content of the piece, so far as the composer's ability has availed to achieve it.

These pictures hovered before the mind of the composer:

(1) The portrait of the hero, two-faced.
(2) Harlequin's contemplativeness, Harlequin's amorousness.
(3) Harlequin's flight, necessitated by the boldness of his pranks.
(4) Harlequin, at a safe distance, voices his haughty contempt for mankind.

Edward J. Dent, in his biography of Busoni, writes that the composer contemplated as early as 1910 a Faust parody by Wedekind, "in which Kasperle, a comic figure – a sort of German Harlequin – makes a fre-



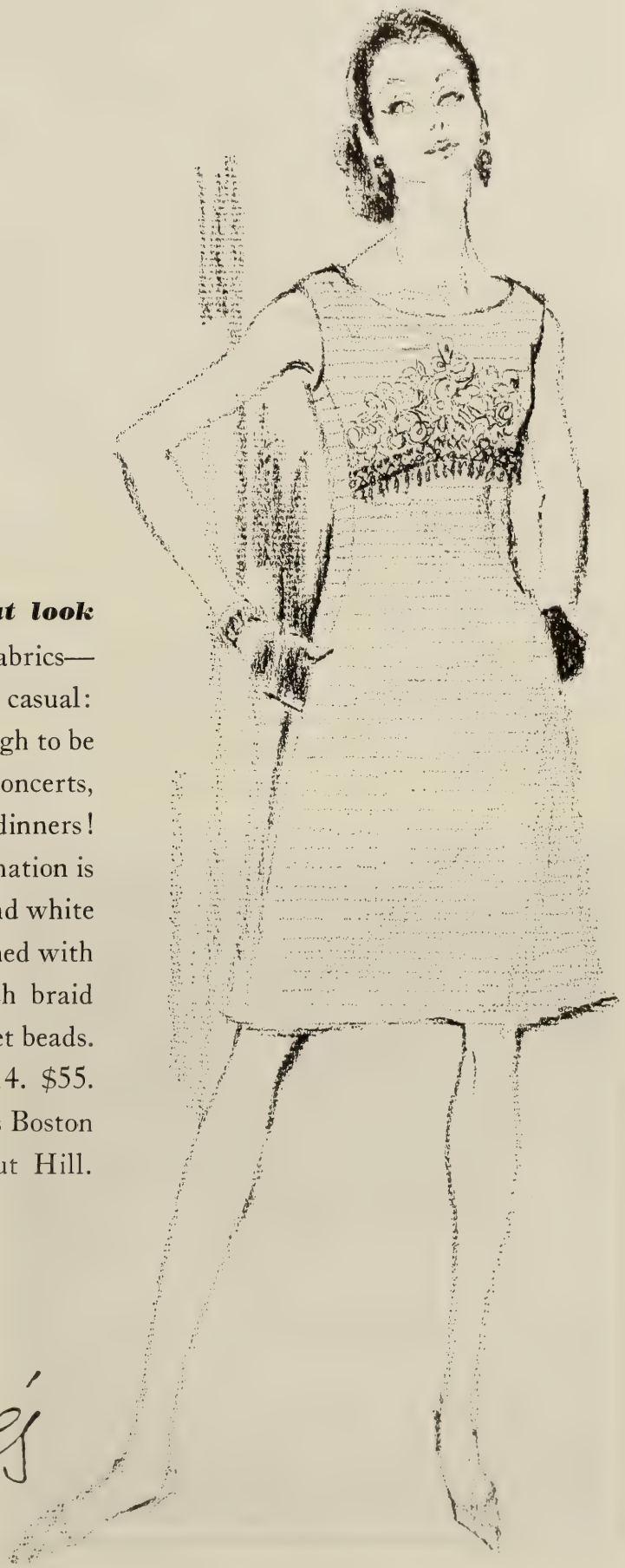
The Best in Lenten Foods from All Over the World

Meatless meals will be intriguing, even exciting, when prepared with S. S. Pierce foods. Our stores offer a taste tempting selection of seafoods, cheese, prepared macaroni and spaghetti, soups and fruits. A few favorites:

King Crab Meat
Canadian Lobster
Chinook Salmon Steak
Jumbo Cleaned Shrimp
Albacore White Tuna
Fish Chowder
Lobster Bisque
Sherried Crab Bisque
Macaroni With Cheese
Meatless Ravioli
Crema Danica Cheese
Spaghetti With Cheese
Clam and Corn Chowders
Sharp Cheddar Cheese

S. S. PIERCE

IMPORTERS and GROCERS



we like the offbeat look

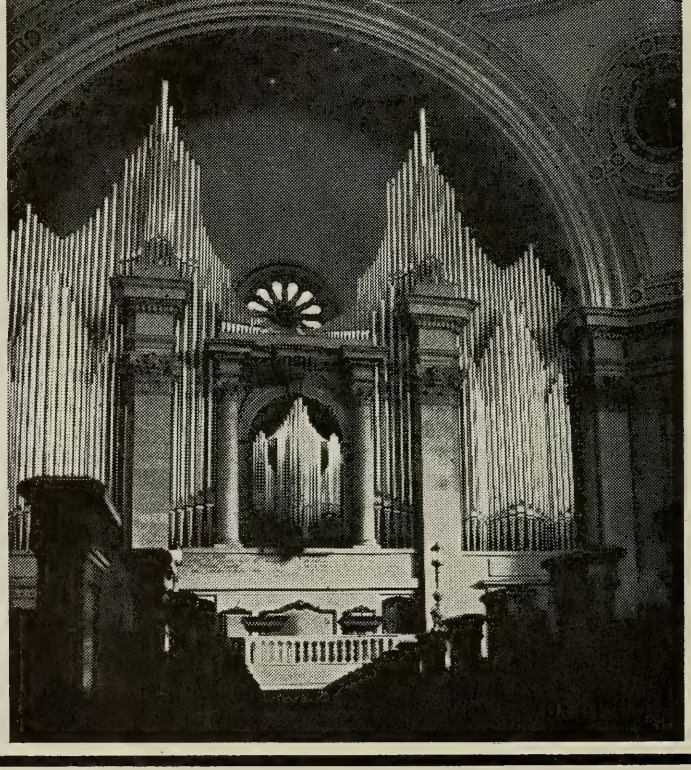
Contrasting fabrics—
sophisticated and casual:
offbeat enough to be
precisely on beat for concerts,
luncheons, little dinners!
The exciting combination is
cotton and rayon black and white
baseball stripes, trimmed with
silk Spanish braid
and jet beads.
Sizes 6 to 14. $55.
Plaza Shop, Filene's Boston
and Chestnut Hill.

Filene's

PLAZA SHOP

quent appearance. . . . *Arlecchino* is in the nature of a play for puppets. Harlequin, speaking but never heard to sing (except for a few bars of larallera which are heard off stage) stands apart from the other characters as Kasperl does in the traditional German puppet-plays, talking sometimes as a personage in the drama, and sometimes turning to the audience as the author's mouthpiece. Arlecchino appears in four aspects — as rogue, as soldier, as husband and as conqueror." Both in this work and in his *Turandot,* a work based on a play by Carlo Gozzi, the composer had in mind reviving the spirit of the *Commedia dell'-Arte.* Apparently he was persuaded while in America in 1915, to complete *Arlecchino* with a view to performance by the Metropolitan Opera Company. Busoni dedicated the score to the conductor at the time, Artur Bodanzky, but it was never performed in New York. Professor Dent tells us that "few of his works gave the composer so much satisfaction and both from a literary and musical standpoint he looked upon it as his 'most individual and personal' creation. He also writes that it demands an unusual alertness of mind on the part of the spectator. *Arlecchino* was less of a new comedy of masks than a ferocious satire on the theatre, the conventional opera, the war, and human nature in general. It has had more performances than any other opera of Busoni's, but it has never become popular, for it leaves an audience bewildered and somewhat uncomfortable."

Guido M. Gatti, discussing the first Italian performance of the opera in Venice in January, 1940, made this comment: "In this light and



Christian Science

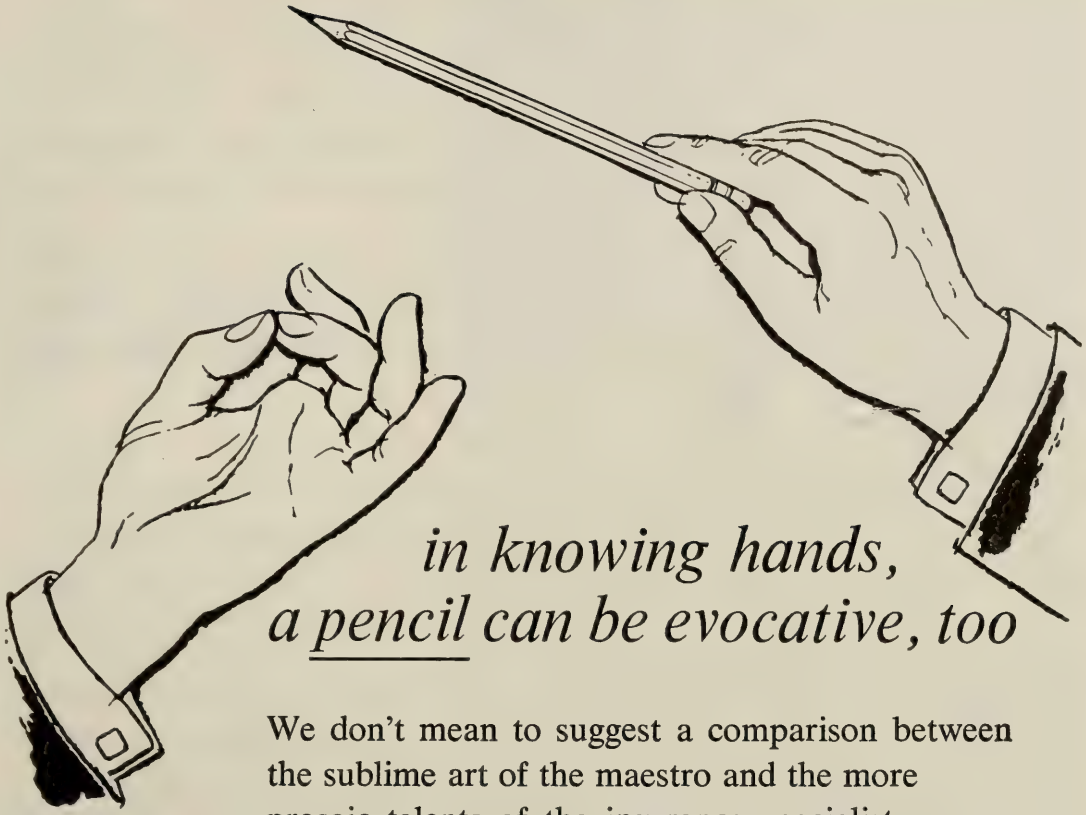
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES

BOSTON, MASSACHUSETTS

New England Regional Office, 40 Broad St., Boston, Mass.

[1423]

lively 'theatrical caprice,' the musical speech, the characters, and atmosphere spring directly from a southern — and Latin — temperament striving to renovate one of the most Italian of dramatic forms afforded by theatrical history — that of the *Commedia dell'Arte,* a form as old as the Italian race. . . . The temper of the characters grew essentially out of Busoni's reaction to the illogical, monstrous and painful situation brought on by the World War."

It should be noted that Busoni wrote *Arlecchinesco* in the second year of the War, when he was living in the neutral Zürich, bitterly opposed to a conflict that split the two cultures of Europe which were both his own.

• •

Ferruccio Benvenuto Busoni was a strange and unexampled figure in the world of music. Circumstances made him a complex personality, an artist of restless ambition and of too many pursuits, a man of conflicting affiliations, an intellectual whose thoughts were too probing, too diverse, to bring him any final contentment of spirit. Even his origins were mixed. His mother, born Anna Weiss, had German blood; his father, of Tuscan peasant stock and a clarinetist, pushed his development and exhibited him as a piano prodigy. He seems to have planted in him the driving energy which was to lead him hither and yon throughout his life.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

• IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD



Everett J. Firth

The solo Tympanist of the Boston Symphony came but a short way — in time and distance — to scale the heights of his profession. Born in Winchester, Mass., he came to the orchestra directly from the New England Conservatory . . . at the age of 21.

He was among the youngest performers ever to join the orchestra — and, with one exception, the youngest to become a first-chair man. (He became solo tympanist and head of the percussion section at the advanced age of 25.)

An alumnus of Juilliard as well as the New England Conservatory, Mr. Firth studied with Roman Szulc, Saul Goodman, George Stone, and Lawrence White. Besides teaching at the Conservatory and Tanglewood, he is the writer of six books and composer of three percussion chamber ensembles. And, as if all that weren't enough, he and his wife, Olga, are ardent hunters, skiers, and fishermen!

This salute to a member of the Orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would be happy to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

The young Busoni first studied composition at the age of fourteen and at twenty went to Leipzig to study intensively, composing a large amount of music which he later destroyed. In 1889 he made a happy marriage with Gerda Sjöstrande, the daughter of a Swedish sculptor. From that year he further increased his various affiliations by teaching successively in Finland, Moscow, Germany and eventually Italy. He visited America in this capacity in the years 1891–94 and taught at the New England Conservatory of Music.

In 1894 he made Berlin his headquarters, became a touring concert pianist, and so continued, despite his many other activities, for the remainder of his life. Edward J. Dent, his principal English biographer, contributed an article to Thompson's *Cyclopedia of Music and Musicians,* and there wrote: "Those who never heard Busoni play during those last years (1919–22) can have no conception of the prophetic inspiration and grandeur of his performance. His technical achievements in mere speed and strength must have far surpassed anything accomplished by Liszt and Rubinstein." As was the case with Liszt, the repetitious routine of recitals palled upon the creative artist.

Between the years 1902–09 he was active in Berlin as conductor, trying to force the acceptance of living composers then little regarded: Debussy, Sibelius, d'Indy, Bartók, Pfitzner, Delius. In these years he



BOOK
CLEARING
HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

COpley 7-1600

Book Clearing House offers these superb sets as worthy additions to your record library — or, as the kind of gift which will give lasting pleasure:

BELLINI: NORMA
Joan Sutherland,
Marilyn Horne
Mono $11.67; Stereo $13.88

MOZART: MAGIC FLUTE
Gedda, Berry, Frick,
Schwartzkopf, Ludwig
Mono $11.67; Stereo $13.88

BIZET: CARMEN
Callas
Mono $11.67; Stereo $13.88

BERLIOZ: REQUIEM
Munch, B. S. O.
Mono $8.58; Stereo $10.18

BEETHOVEN:
PIANO SONATAS
Artur Schnabel
Complete on 13 disks
Mono only $54.50

SHAKESPEARE: HAMLET
Richard Burton and
Broadway Cast
Mono $11.67; Stereo $13.88

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

composed music in all forms and wrote the first of his extensive literary works. According to Dent, Busoni came to realize from a study of Verdi's *Falstaff* that in spite of his long German associations, he was at heart an Italian artist.

When the World War came he retired to Zürich; and went to Paris and London as soon as it ended. Mr. Dent wrote: "It was evident that he was much broken in health. He was in many ways a changed man, and it was from this date that he developed a style of interpretation which was peculiar to himself. The virtuosity of his younger days had now become the servant of what one may perhaps call a spirit of mysticism. If he composed a new work himself he would play it once in public as if to try out the effect of it on an audience; otherwise he limited his repertory to little more than three or four of the last sonatas of Beethoven, the Sonata of Liszt, the Ballades of Chopin, and a few works of Bach, playing all of these in the spirit of a seer and a visionary, to the complete bewilderment of conventional-minded critics."

Busoni's last project was his opera *Doctor Faust,* which at his death remained uncompleted and was put into performable shape by his pupil Phillip Jarnach. Dent remarks: "Busoni's real masterpiece is *Doctor Faust,* a work in which he sums up the experiences of a lifetime; it is a drama on a spiritual plane far removed from the normal operatic level, and it will remain one of those operas, like *Les Troyens* of Berlioz, which are revived and presented only at rare and solemn intervals."



Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

JAMES O. BANGS
Vice President & Treasurer

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN Q. ADAMS
Second Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS C. GRAY
Trustee

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
President, Rivett Lathe & Grinder, Inc.

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

RICHARD C. PAINE
State Street Research & Management Co.

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Trustees, Real Estate Investment Trust of America

JOHN L. THORNDIKE
Assistant to the Treasurer, Harvard College

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

PORTALS, FOR STRING ORCHESTRA

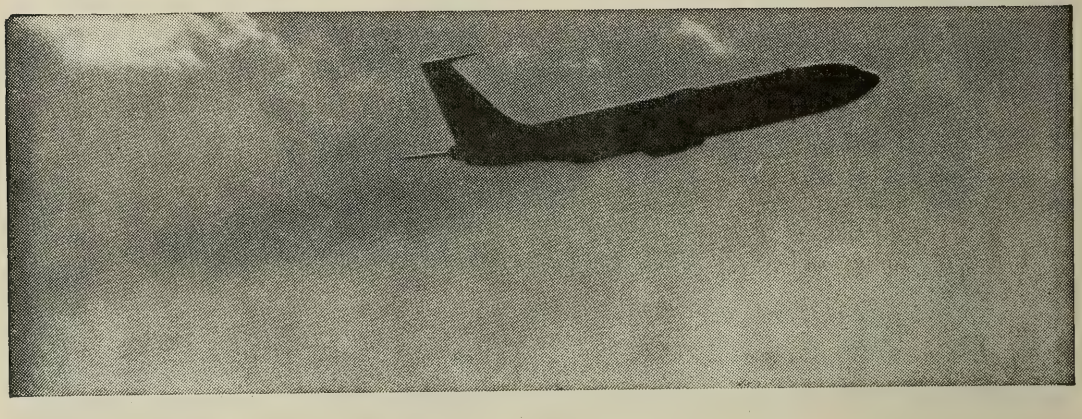
By CARL RUGGLES

Born in Marion, Massachusetts, March 11, 1876

Ruggles' "Portals" was first performed at a concert of the National Composers' Guild in Aeolian Hall, New York, on January 24, 1926, Eugene Goossens conducting. The original version was for an orchestra of thirteen strings, but the composer's amplified version here used was performed at Carnegie Hall in 1929.

ALTHOUGH the music of Carl Ruggles is now being heard for the first time at the concerts of this Orchestra, it is worth observing that the composer is five years older than the Orchestra itself. He wrote five orchestral works which have been published (between 1920 and 1945). Since those years he has devoted much of his time to teaching and to painting. As a composer he took a venturesome (some have said "ruthless") path in the twenties when "atonalism" was the usual word for the then new phenomenon of music divorced from a fixed tonality. Aaron Copland tells us: "I used to know him in the twenties, and remember him as a vivid and outspoken personality. Ruggles was a contemporary and a close friend of Charles Ives, who had high regard for him." These two men were New Englanders who sought each in his own way his own domain of free tonal combination.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM



Even if your brother-in-law knows accounting, is a first-rate bill collector, can analyze investments, understands taxes, and never takes a vacation– should you name him your Executor?

Economy is often foremost in a man's mind when he chooses his Executor.

He wants his family to receive the maximum amount from his estate. Wouldn't this amount be even greater if the job is turned over to a member of the family who won't charge a fee?

Hardly. Otherwise, our Personal Trust Division would have been out of business years ago.

At State Street Bank we have specialists in many fields. Their job is keeping up on ways to cut down financial loss and risk for beneficiaries. Fulltime. All year round.

Let us explain how the choice of State Street Bank as your Executor—working closely with your lawyer—can be the first of many economies you pass on to your family.

(If you've already named your brother-in-law, we'll gladly serve with him as co-Executor. He'll be delighted to have you take him off the hook.)

PERSONAL TRUST DIVISION

State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.

When *Men and Mountains* was performed at the Philharmonic concerts in New York as long ago as 1936, Lawrence Gilman introduced him characteristically to the audience with this bit of biography (from Charles Seeger): "Carl Ruggles is said to have been 'a natural-born musician since the days when, as a *Wunderkind* in a velvet suit, he was put up to play his fiddle for President Grover Cleveland.' Later, having outgrown the velvet suit and (probably) joined the Republican Party, the young New Englander went to Harvard, where he studied music under Spalding. Then, following the celebrated advice given to young men of an earlier period, he went West, and at Winona, Minnesota, took a post in a conservatory, 'whose chief asset was a catalogue.' At Winona he also conducted symphony concerts. Mr. Ruggles now lives in Arlington, Vermont, where he divides his time between painting and music."

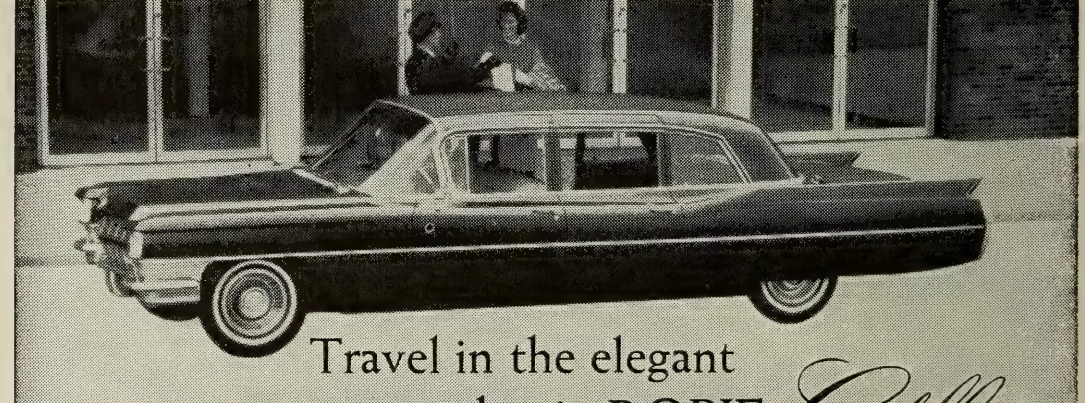
Although this was written thirty years ago, it still applies to Carl Ruggles' habitat and predilections.

When his latest published orchestral work, *Organum* (of 1945), was performed in Cleveland in 1952, G. H. L. Smith remarked in the program notes that "performances of his music have been extremely few. . . . The curious thing about Ruggles is that he retains his respected place in American music in spite of his infrequent performances. He is somehow never forgotten, and he is always turning up. This fact

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116

alone argues a durability and an inherent importance in his frankly experimental art, which has already carved for itself an individual place in American musical history."

Charles Seeger has defined this experimentalism as a "contrapuntal rigor," first conspicuous in *Portals,* a departure from the homophonic style of *Men and Angels* (1920), and an adoption of an uninhibited horizontal structure which reached a still further point in *Sun Treader* (1933). Here, "counterpoint has challenged the chordal origins of the technique. The determining feature or principle of the melodic line (as conceived by Ruggles) is that of non-repetition of tone (either the same tone or any octave of it) until the tenth progression. This applies rigidly to the leading melody, and characterizes the other parts to a surprising extent." The works above mentioned, together with *Men and Mountains,* are the sum of his orchestral scores.

Ruggles was instinctively finding the tone row, while the "serial" principle was in process of being arrived at by its founder, Arnold Schoenberg, and had not generally acquired that label. The opening bars of *Portals* lay forth the twelve tones of the scale in a fixed order, played by the cellos and basses in unison.

Mr. Ruggles has derived his title from Walt Whitman, a title suggestive of tonal adventure: "What are those of the known but to ascend and enter the unknown?"



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 %
ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31%
DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

PIANO CONCERTO No. 3

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

Bartók's Third Piano Concerto, composed shortly before his death, was edited by Tibor Serly and first performed by the Philadelphia Orchestra, with Gyorgy Sandor as soloist, on February 8, 1946.

The following orchestra is called for: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, xylophone, triangle, bass drum and small drum, cymbals, tam-tam and strings.

THIS Concerto was Bartók's last score. It was nearly completed when he was taken to the hospital from his home in New York, never to return.

The composer's son Peter relates in a letter* that he had joined his father at Lake Saranac on August 15, 1945, and found him apparently "in excellent health"; he was elated at the ending of the War and "very busy with some musical work." There were actually two scores in hand. One was the Viola Concerto which he was writing for William Primrose, and the other "something Mother should not know about. I am not sure why, but I seem to remember him telling me that it was a sur-

* Quoted in *The Naked Face of Genius* by Agatha Fassett.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

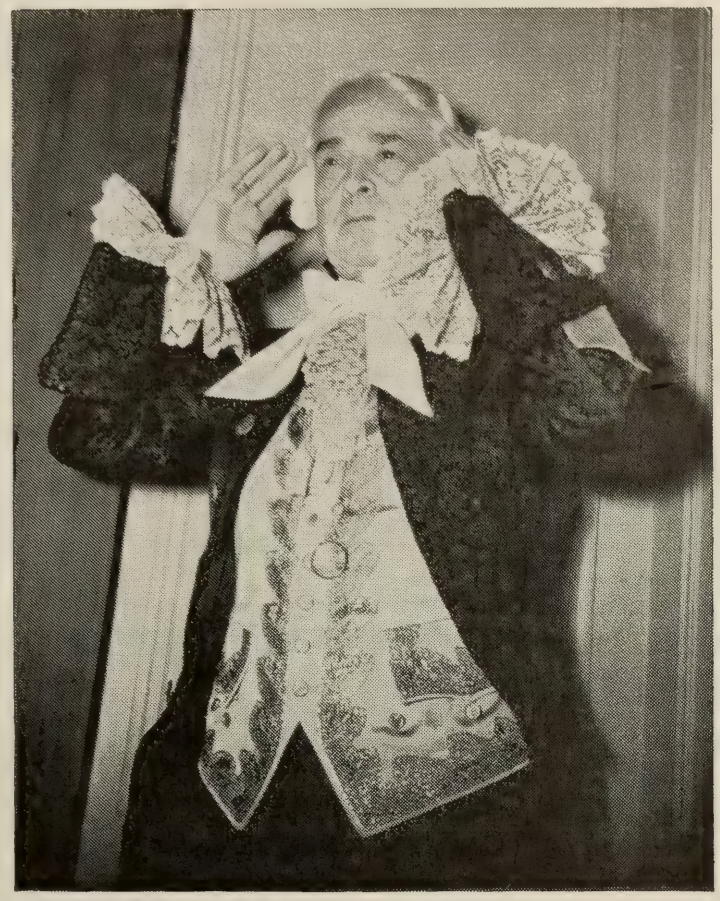
Without Cost

In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, CHARLES H. TAYLOR *Treasurer,* CHARLES E. COTTING

Chairman Ladies Committee, MRS. CHARLES E. COTTING



Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

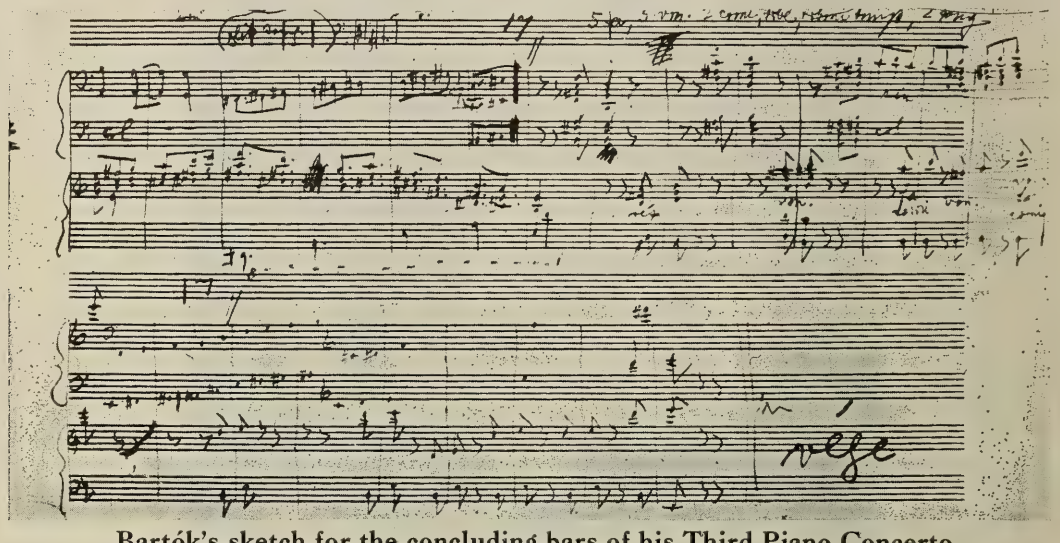
If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

prise for her." This was the Third Piano Concerto, which could not really have been a "surprise." The composer must have intended it for his wife, Ditta Pasztory Bartók, who was a concert pianist, and to whom, being without money, he could do no better than leave this personal and useful heritage.†

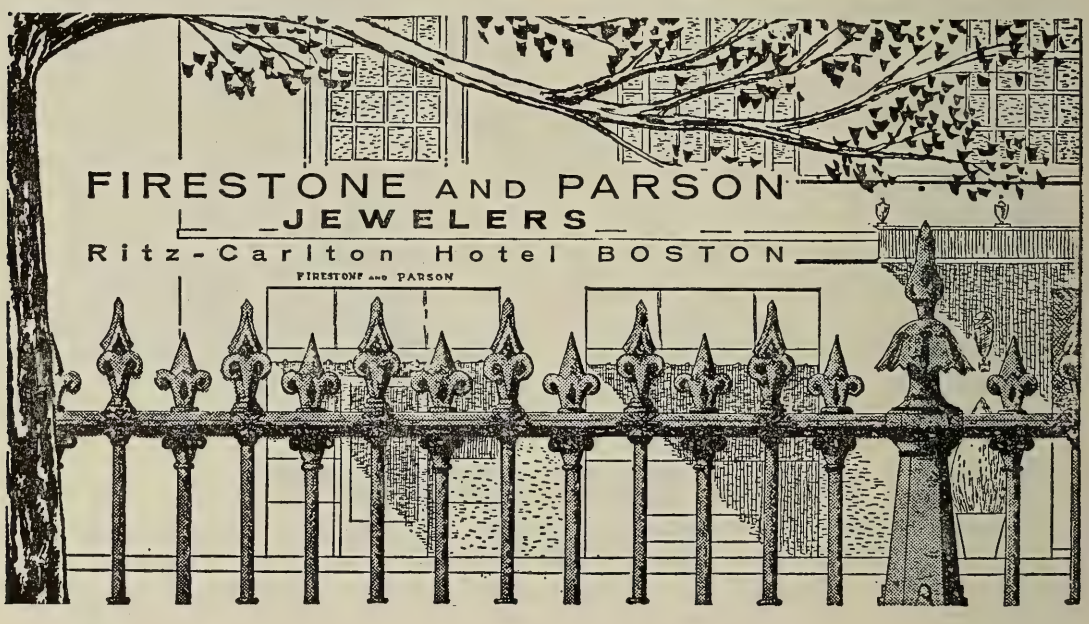
Bartók's apparent improvement in health at Saranac was deceptive. About the first of September he failed suddenly and had to be taken to New York City to be put in his doctor's care. The doctor would not



Bartók's sketch for the concluding bars of his Third Piano Concerto

allow him the extra day he begged for in order to complete the score of the Piano Concerto before going to the hospital. Tibor Serly, who was his close friend and disciple, tells us that "the Concerto was fully scored with the exception of the last seventeen bars, which were

† Mrs. Bartók, after a long silence, is again active as a pianist. She made a tape recording of this Concerto last October with the *Wiener Philharmoniker* under the direction of Tibor Serly. The recording has not yet been publicly issued.





Edwardian enchantment

in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

sketched in a kind of musical shorthand used by Bartók." These last seventeen bars were deciphered and scored by Serly. "Bartók worked feverishly to the very last to complete the Concerto, and it was touching to note that he had prematurely scrawled in pencil the Hungarian word *'véga'* — the end — on the last bar of his sketch copy as though he were desperately aiming to reach it. On no other score had he ever written the word."

One inevitably thinks of Mozart's *Requiem* as another score which was written as a race with death. With Bartók's score, aside from uncalled-for comparisons of genre, there is the important difference that this one leaves no margin for dispute about the composer's intentions. The score is virtually complete. The last seventeen bars were so clearly indicated in notation that filling in the instruments for the closing flourish was mostly a mechanical matter of following the composer's precedent earlier in the movement. Bartók did not have time to write in, as he surely would have done with meticulous care, a number of dynamic and tempo indications. The Concerto in publication by Boosey and Hawkes has been edited in these respects by various hands (the printed score mentions Tibor Serly, Eugene Ormandy, Louis Kentner, Erwin Stein).

Bartók composed four notable works during his last years in America: the Concerto for Orchestra which he wrote for Serge Koussevitzky and the Boston Symphony Orchestra in 1943, the Sonata for unaccompanied violin which he wrote for Yehudi Menuhin in 1944, the Viola Concerto

BOCA GRANDE PALM BEACH

Tat Saunders Inc.

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

THE BOSTON SYMPHONY

STRING QUARTET

quartet in residence at The New England Conservatory

Joseph Silverstein Burton Fine

George Zazofsky Jules Eskin

• THURSDAY, APRIL 22 •

Jordan Hall 8:30 p.m.

Tickets $4.00 – $3.50 – $3.00 – $2.00 at the Jordan Hall Box Office, KE 6-2412.

For mail orders enclose stamped, self-addressed envelope.

which he wrote for William Primrose and which, like the Third Piano Concerto, he worked upon in his last months but laid aside in order to complete the latter. The Viola Concerto was assembled with difficulty from "a mass of tangled sketches," in the words of Tibor Serly, who assumed that task. Peter Bartók has written that these four works "indicated the beginning of a new period in his writing, his crystallized period, as I like to refer to it."

The Third Concerto is piquant in its harmonies and melodic intervals, but generally less ruthlessly dissonant than its two predecessors. It is a score favoring piano virtuosity without lapsing into mere exhibitionism. It preserves the musical interest in an even and well matched give and take as between soloist and orchestra.

The first movement (Allegretto) is in traditional sonata form. The first subject is played by the piano in clear octaves over shimmering strings, and brought to its conclusion by the orchestra. Swift chords by the soloist introduce a second subject, interspersed with full piano chords and arpeggios. The development is bolder and richer in treat-



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

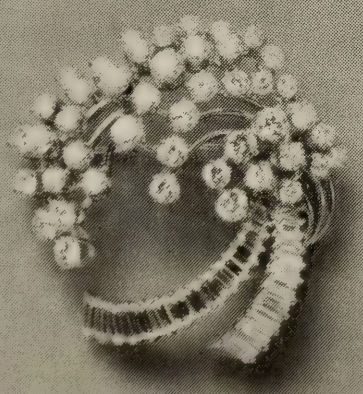
THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP

Parenti Sisters

97 NEWBURY STREET

BOSTON



Platinum and Diamond Brooch



Gold and Platinum Ring with Sapphires and Diamonds

ment. There is a recapitulation according to pattern, and a coda with a brief concluding passage for the solo flute.

The slow movement, labeled "Adagio religioso" by the composer, has led Tibor Serly to speak of "a calm, soothing introduction for strings, followed by a Bach-like chorale for the solo piano which grows in intensity and expressiveness only to fade back into the strings." These piano passages occur five times in alternation and recur at the close, differently treated. The term "chorale-like" would refer to the spirit rather than the actual form; they are quiet, contemplative successions of chords, less melodic than the string passages which they answer. There is a middle section to this slow movement of very different character. The piano gives an atmospheric background to what Mr. Serly calls "a delicately turbulent trio. This is music of the out of doors at night, the life of birds and insects. It is the life which so fascinated Bartók in his wanderings after folk material among the peasants in the open spaces of the country, as portrayed in the *Out of Doors* cycle for the piano, written in 1926." This "night music" blends into a section which Mr. Serly aptly calls a "two part invention" from the piano.

The finale is a fully worked rondo in a swift and brilliant triple rhythm. The pace is obviously implied although the composer, interrupted in its writing, did not give it a tempo label. Thematically, as also in the first movement, there is an evident sense of folk origin. The crux of the movement is an elaborately worked fugue: the fugal manipulations are carried through with the lightness of supreme craft.





Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served

Pre-Symphony Dinners

— Timely arrival for Symphony guaranteed —

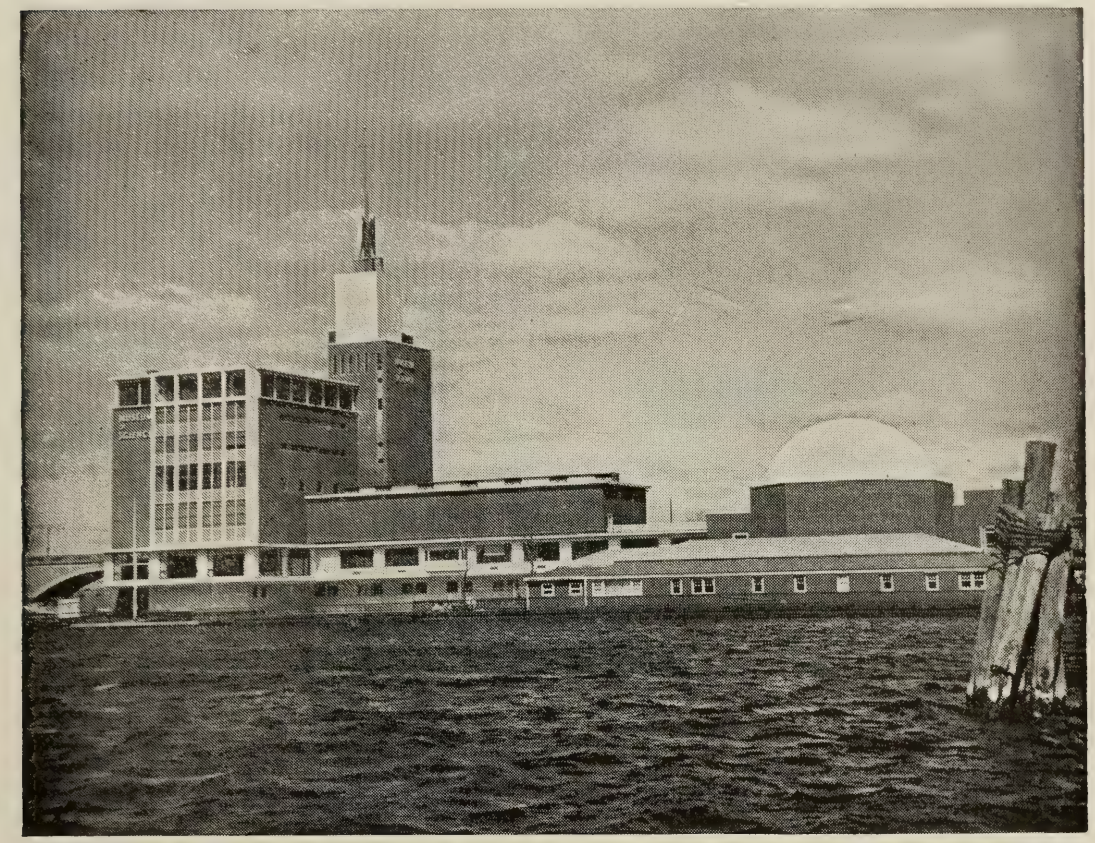
After Concert Snacks

Open Weekdays from Noon

Sundays from 4 p.m.

Member of Diners' Club and American Express

What everyone likes about Boston . . .

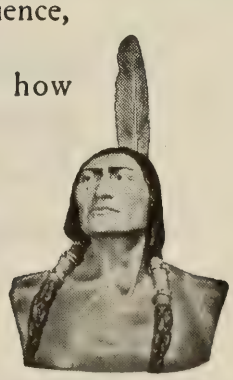


Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

(Continued from page 1415)

August 8
Beethoven Choral Fantasia (Serkin)
Bartók Concerto for Orchestra
Beethoven Piano Concerto No. 4 (Serkin)

August 13
Eleazar Carvalho, Guest Conductor
Haydn Symphony No. 99
Lutoslawski *Jeux Venitiens*
Stravinsky *Le Sacre du Printemps*

August 14
Strauss *Don Juan*
Copland Music for a Great City
Beethoven Piano Concerto No. 5 (Cliburn)

August 15
Leopold Stokowski, Guest Conductor
Bach Passacaglia and Fugue
Schubert "Unfinished" Symphony
Shostakovitch Symphony No. 5

August 20
Beethoven Overture, Leonore No. 2
Wagner *Lohengrin,* Act I (Amara, Konya, Gorr, Hines, Dooley, Marsh, Chorus pro Musica)

August 21
Wagner *Lohengrin,* Act II

August 22
Beethoven Overture, Leonore No. 3
Wagner *Lohengrin,* Act III

CHAMBER MUSIC AT TANGLEWOOD

Seven concerts of chamber music to be given on successive Tuesday evenings are announced as a part of the Berkshire Festival at Tanglewood next summer. They will be as follows:

July 6
Kroll Quartet

July 13
Boston Symphony Chamber Players

July 20
Joseph Silverstein and Igor Kipnis

July 27
Lenox Quartet

August 3
Claude Frank and Lilian Kallir

August 10
Boston Symphony Chamber Players and Claude Frank

August 17
Aaron Copland Program

A man you can depend on!

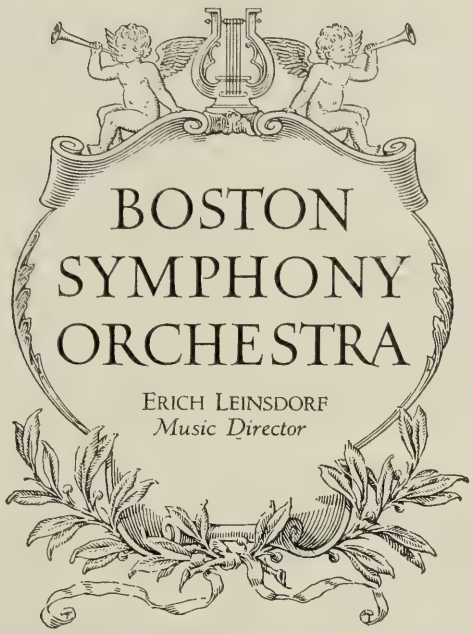
YOUR Independent Insurance AGENT "SERVES YOU FIRST"

You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET BOSTON MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES TO SERVE YOU BETTER!



Within a few weeks the Orchestra's winter season will be concluded, and at this time the annual giving by the Friends of the Boston Symphony Orchestra stands just over $210,000. The response to date is most gratifying and is ahead of last year, but the fact remains the Orchestra needs an additional $140,000 to reach the goal of $350,000.

To ensure our success in reaching the objective for this season, we ask each subscriber to participate as fully as possible. Joining the Friends is accomplished simply by making a contribution to the Boston Symphony Orchestra in any amount, and we hope you will find it convenient to do so in the very near future.

FRIENDS OF THE
BOSTON SYMPHONY ORCHESTRA
Symphony Hall

ENTR'ACTE

VIVE L'AMATEUR!

COLONEL PICKERING remarked in Shaw's *Pygmalion* (the remark was somehow missed in *My Fair Lady*) on the hazard of passing off Eliza Doolittle as a duchess:

"I was quite frightened once or twice because Eliza was doing it so well. . . . Theres always something professional about doing a thing superlatively well."

That air of slick competence, of superlative mastery, certainly applies to the musical profession. You can usually (if not always) spot an amateur. There is at least a technical dividing line between those who perform for pay and those who do not. It is set by unionism, but it is less distinct than it used to be. If the amateur is sometimes condescended to by the professional for his lesser skill, and if the professional is at times looked at askance by the amateur because he is by definition a mercenary of his art, there is still the common impulse which draws the two sorts together. All professionals have been amateurs until they have crossed the line, nor do the better ones ever lose their love of music. Many orchestral musicians and most solo artists have a hanker-

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

ing to play chamber music for the fun of it; Marlboro, Vermont, is one of many places where they are to be found. If a fine string quartet group didn't continue to love what they were doing they would no longer be first rank. There is certainly no stigma in playing for money. A good concert artist does it as a matter of circumstance – he would have no better way to meet his bills than by what he could do best and enjoy most. This provided that the pressure of much playing doesn't abrade his enthusiasm. The amateur class, which means almost everybody else, are fortunate in being able to take just as much as they desire. The degree of their love for music extends from the highest point of avid listening down to the vanishing point of tone deafness.

Nevertheless the amateur has a full right to his title, which claims a love of music for its own sake. His claim may not be his exclusive possession, but he is at least indispensable to the art, being the consumer, and in the vast majority. Without him public musical performance would expire quickly enough. Professionals hardly flock to public concerts (except perhaps to check on their colleagues).

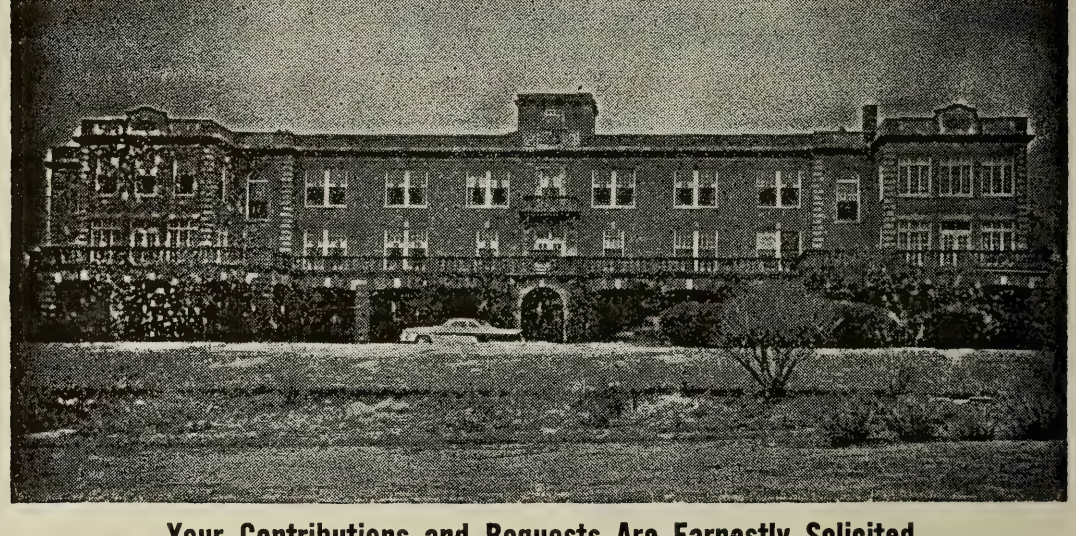
Amateurism comes in many shades. Many, perhaps most, amateurs define themselves when they state, somewhat ruefully, that they know what music they like but that they are not among those who "understand" it. The implication is that the real core of musical enjoyment

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis*, there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent*. $199.

is a mystery to be penetrated only by the elect who have the technical equipment. If music were a mathematical science (which, except in certain extreme cases at this moment, it is not), it would indeed require technical understanding. In that case this noble art would soon cease, because it would become an intellectual exercise, mechanical and heartless. The emotional art *par excellence* is surely meant to be enjoyed directly by the music lover rather than to be considered as a test to be passed upon by the technical expert alert for deficiencies. A botanist isn't expected to have a greater enjoyment of the fragrance of a flower than an average garden fancier. A fugue of Bach, a Romantic symphony or tone poem for all their elaborations and complexities are readily savored by the layman, or at least by the listener who has acquired a taste for them by experience. Even if he misses certain points along the way, the ardor of his response to the whole is plain enough. When Beethoven was probing his inmost tonal imagination to bring a symphony into its final form, he must have been less conscious of the constructive implementation (which was nevertheless in full operation) than the overall thrust and current of an emotional outpouring. He was addressing his message directly to all who would



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00
Prices include tax

SPECIALIZING IN SAVINGS AND HOME FINANCING
THE QUINCY CO-OPERATIVE BANK
QUINCY
HANOVER
Quincy Square
Route 53



Visit Your Authorized Cadillac Dealer

SOMETIMES CADILLACS OUTNUMBER THEM ALL!

Wherever important events occur, you are very likely to see Cadillacs in greater numbers than all other cars combined. And this year promises to see Cadillac even more firmly entrenched as the overwhelming choice of people with a sound sense of value, an eye for good taste, and a spirit that takes to action. The new 1965 Cadillac is so new in performance, so restful in ride and handling and so abundant in luxuries, that it leaves no other logical choice in fine cars. If you're in search of quality and performance—size and luxury—in your next car, you should drive a 1965 Cadillac soon. It's at your dealer's now.

Standard of the World Cadillac

listen – in effect a vast future audience, and these would respond to the grandeur of his structure, the propulsion of his rhythms, to his dramatic power, to his poignant slow movements, all this without the aid of the analysts. When the Ninth Symphony is performed, many are carried away by the finale while others, certain learned ones, shake their heads over it, and over the main vocal theme in particular. Is it an empty, elementary tune, or is it a melody of universal significance, great in its simplicity? The difference of opinion may last as long as there are professionals and amateurs. Another unanswered argument is in the case of Mahler. An audience will be swept into something very like rapture by one of his symphonies while certain skeptics will remain unmoved and aloof, pointing to its longueurs, its "commonplace" themes. Again, perhaps each may be right according to his point of view. There will be no doubt about who is having the best time.

If the contemporary composer is unable to feel emotional music, the loss is his. If the professional performer pooh-poohs it, he is suspect of having become impervious through much repetition. An average listener at a concert, glowing with what seems to have been a magnificent performance, may meet at the intermission an acquaintance who, quite unexcited, only remarks that the soprano flatted, or that the conductor took a wrong tempo. Perhaps they both did. The likelihood remains that the professionally informed friend was too aware of technical flaws or deviation from his fixed concept of the particular piece to be

Available on request

41st
ANNUAL
REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964

A Diversified Investment Company

State Street
Investment
Corporation

Organized in Boston in 1924

140 FEDERAL STREET, BOSTON 10, MASS.

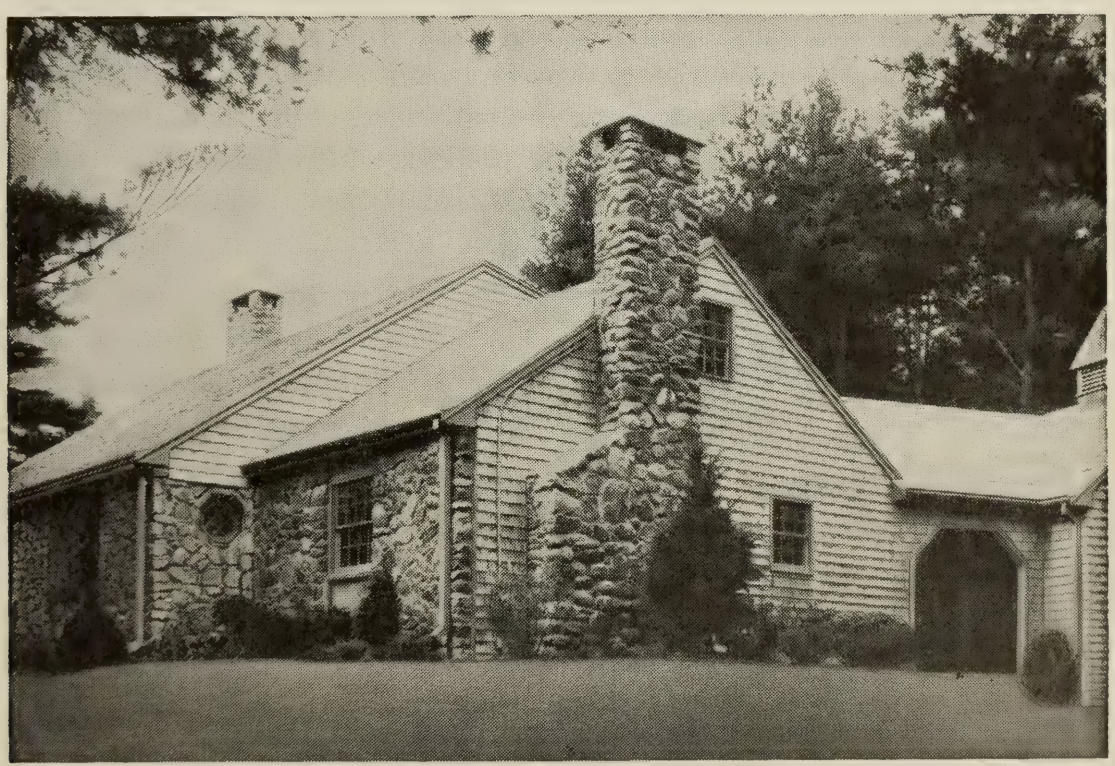


new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

lifted into sheer delight. He would be equipped to perceive more felicities of detail in the score and to find an even keener enjoyment if his ears were not dulled by over-familiarity. The amateur can have an advantage in blissful ignorance.

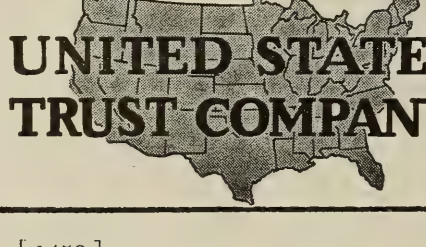
The amateur most enviable of all is the fortunate one who has heard the standard works just often enough to long to hear them again, who has had enough experience in playing or singing to have felt the satisfaction of participation. He has a distinct advantage over the professional, who, after many hours of practicing, rehearsing and performing, must find his diversion away from music. The professional may have heard the standard works too often for a fresh approach. He must always be a craftsman at heart, watchful of technical points, for his ideal of performance can never be too high.

The time was when amateurism, far from embracing a general public, was limited to a small minority, a minority in full control. To be an amateur in the eighteenth century, a *Liebhaber,* a *Musikfreund,* was the badge of a gentleman. He was at the top of social rank, while his musicians were his servants, not far from the bottom. The monarchs, princes, cardinals and other eminences felt themselves the custodians of the arts, especially the noble art of music, cultivated it as a mission and called themselves the connoisseurs. Musical taste was as a matter of course their taste. If their understanding fell short of

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche

"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

A firm hand in the future...
Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.



UNITED STATES TRUST COMPANY
Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation
FULL SERVICE BANK ®

their Kapellmeisters' innovations, they are at least due the credit for having provided these house-bound composers with a living and an opportunity for performance. Bach's Prince Leopold at Cöthen may have had some inkling of the importance of the Brandenburg Concertos. He had zealously studied the viola da gamba in Italy, and probably had a try at the Sixth. Emanuel Bach, as cembalist to Frederick the Great, endured innumerable sessions with the flute-playing King, and fled to Hamburg at last. Haydn's Prince at Esterhazy ordered a great number of gamba sonatas for his own use and his Kapellmeister had to comply. Mozart's Archbishop cultivated the violin and sometimes played in his *Kapelle* while the fiddlers around him tactfully covered his lapses. These amateurs, each a fumbling player in his way, were at least aware of a mission to support musical endeavor.

It was with the industrial revolution in the early nineteenth century that a burgeoning, prosperous middle class took for its own the benefits of the art that had been confined exclusively to a few palaces and mansions. The listeners who once came in hundreds soon came in thousands and now come in millions. Music, now a universal commodity, is a boon and a joy for the taking. Are the amateurs as a whole slow to accept innovation and too ready to fall for obvious appeal? Their acceptance or rejection, determined by the winnowing test of the passing years, makes them the final arbiters.

J. N. B.

EL MUNDO
La Habana, miércoles 22 de julio de 1964
EPOCA
MATCH
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN

WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The most recent performances in this series were September 28–29, 1962.

The instruments required are 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN THE year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY



Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.

and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the *Saturday Review of Literature* (August 25, 1951). The six *"Littauer Divertimenti"* are in the *Gymnasialbibliothek* in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.



JOYFUL HARBINGERS OF SPRING
have arrived in all our Shops.

Birds and Bunnies and Ducklings in porcelain and crystal • and the loveliest collection of Decorated Eggs for Easter remembrances.

DO COME IN AND BROWSE!

The Women's Educational and Industrial Union

264 Boylston Street, Boston • KEnmore 6-5651

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

French	*Swiss Grapillon*	*Gorgonzola*
Brie	*Brandywine*	*Stilton*
Goat Cheese	*Mushroom Nibbles*	*Wenslyndale*
Grape Cheese	*Graber Olives*	*Ekte Gjetost*
Chestnut Leaf	*and Almonds*	*Gruyere*

158 MASS. AVENUE **MALBENS** CO 6-1203

Imported Prosciutto Imported Herring

Genuine Smithfield Ham

of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET • BOSTON, MASS.

Tel. CA 7-8080

Sharon

MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE

SHARON MEMORIAL PARK

SHARON, MASSACHUSETTS

Telephone Boston Area 364-2855

TOYS TOGS

F.A.O. SCHWARZ

Children's World

THE WORLD'S GREATEST TOY STORE

Boston Mass. at 40 Newbury St.

BRANCHES: Ardmore, Pa., Atlanta, Ga., New York, N. Y., Cleveland Ohio, Palm Beach, Fla., Short Hills, N. J., Westchester, N. Y

IT'S FUN TO SHOP AT SCHWARZ!



Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

[1457]

MUSIC FOR A GREAT CITY

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

This work was commissioned by the London Symphony Orchestra in celebration of its sixtieth anniversary season, and is dedicated to the members of the orchestra.

The music was first performed in London's Festival Hall on May 26, 1964, the composer conducting. It was introduced to this country when the London Symphony Orchestra was a visitor and performed the music in Washington, D. C. on October 13.

The score calls for 3 flutes with doubling piccolos and alto flute, 2 oboes and English horn, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, timpani, harp, piano and celesta, additional percussion instruments* and strings.

AARON COPLAND has explained the origin of this music as follows: "I began to work on the score during the latter part of 1963, completing it in April of 1964. The musical materials are derived in part from a film score I composed in 1961. Starring Miss Carroll Baker and directed by Jack Garfine, the script was based on a novel by Alex

* The percussion instruments called for include glockenspiel, xylophone, vibraphone, bass drum, snare drum, tenor drum, conga drum, a pair of timbales, woodblock, temple blocks, claves, slap stick, triangle, cowbells, sandpaper, maracas, ratchet, cymbals (suspended and struck), and gong. The selection among those is obviously left to the conductor and his available battery.

You Are Cordially Invited to

The Final Pre-Symphony Luncheon

of the Season

With Harry Ellis Dickson

discussing

"Easter Music Inside the B.S.O."

Friday, April 16th at 1:15 p.m.

The Symphony Concert will begin

that afternoon at 3:30 p.m.

MIDTOWN MOTOR INN

220 Huntington Avenue

Luncheon $3.75 including Free Parking

For Reservations please call

CO 2-1000

Karmel called *Mary-Ann*. The picture was released for distribution in December, 1961, under the title *Something Wild*. The action of the story takes place in New York where all of the film was shot. Indoor scenes of tense personal drama are interspersed with the realistic sights and sounds of a great metropolis.

"The nature of the music in the film seemed to me to justify extended concert treatment. No attempt was made to follow the cinematic action. The four movements of the work alternate between evocations of big city life with its external stimuli, and the more personal reactions of any sensitive nature to the varied experiences associated with urban living. *Music for a Great City* reflects both these aspects of the contemporary scene."

The concert in Festival Hall when this work was first played was all under Mr. Copland's direction, and also included his *Lincoln Portrait* and Clarinet Concerto, Stravinsky's *Ode* and Britten's *Sinfonia da Requiem*.



Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

AARON COPLAND

AARON COPLAND as a growing and later as a fully matured artist has been closely connected with this Orchestra since, in 1925, when he was little known, his Symphony with Organ was performed. This was a significant beginning at the Boston Symphony concerts – Nadia Boulanger with whom he had studied for three years at Fontainebleu was the organist. Serge Koussevitzky conducted and forthwith established a life-long association. *Music for the Theatre* was performed in that year, and in the years following three works had their first performance under Koussevitzky's direction: the Pianoforte Concerto, Two Pieces for Orchestra and the *Symphonic Ode* (the latter composed for the Orchestra's Fiftieth Anniversary).

Works composed in the thirties and forties were performed at these concerts (and widely elsewhere): *El Salón México, Quiet City,* Suite from *Billy the Kid, Lincoln Portrait, Appalachian Spring, Danzón*

L'ESCARGOT
EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

New England's Most Complete Music Store

BUY AT THIS SIGN
BOSTON MUSIC CO. 116 122
BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere
426-5100

T. O. METCALF CO.
LETTER PRESS *PRINTING* PHOTO OFFSET
BOSTON, MASS. 02210
51 MELCHER STREET *Telephone:* HANCOCK 6-5050

Cubano, Symphony No. 3, *Statements.* More recently under the direction of Charles Munch, a Suite from *The Tender Land, Variations for Orchestra* and *Preamble for a Solemn Occasion* have been performed.

Mr. Copland has conducted this Orchestra as guest on several occasions, including the oriental tour when he conducted in Japan, the Philippines, and Australia. From the first session of the Berkshire Music Center at Tanglewood (in 1940) he has been active as head of the composition department and also in an administrative capacity. His two books, *What to Listen for in Music* and *Our American Music* are in part the outcome of his lifelong efforts in behalf of American composers.

Wilfrid H. Mellers, the brilliant musical authority of England, where Copland is much admired, has written the following summation in his article on the composer in Grove's Dictionary of Music and Musicians:

"In his own creative work Copland may be said to use two styles,

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.

QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

which are however intimately related. One is highly concentrated and epigrammatic; the other — that which he employs mainly in 'functional' music for ballet, cinema or radio — is more relaxed and expansive, and can thus appeal to a wider audience. But there is no fundamental disparity between the two styles; the same sensibility adapts the technique to the purpose in hand.

"Copland's early music, such as the Pianoforte Concerto and 'Dance Symphony,' is perhaps the most convincing attempt by any serious composer to adapt the techniques of jazz to his own use. But the direct influence of jazz did not survive for long in his work. It was useful to him mainly because it suggested means of achieving a characteristic jauntiness and agility of rhythm, subtly related to the inflections of American speech. Thus in his mature work the rhythmic complexities

"Say it with Flowers"
Flowers Telegraphed to all parts of world
Symphony
Open Evenings FLOWER SHOPS, INC. 248 HUNTINGTON AVE.
Sundays and Holidays KEnmore 6-2076 and 2077 opposite Symphony Hall

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR MARKETS
The Quality Leader

FUNERAL SERVICE
J. S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE
SINCE 1832
J. S. Waterman & Sons, Inc.
BOSTON WELLESLEY WAYLAND

are inseparably related to his development of a highly individual type of melodic line, which makes a conspicuous use of ascending fourths, sevenths and ninths and of certain pentatonic figurations; and to a bare and austere harmony based largely on dissonant relations between diatonic triads (especially an ambiguity between the major and minor). Formally, Copland usually works not by a process of lyrical growth, but by the 'objective' organization of lyrical motives and rhythmic patterns. The texture of his music is tenuous and its sonority always transparently clear; from this point of view there is some resemblance between his work and the late music of Stravinsky, though his idiom is very personal and has exerted a considerable influence on many younger American composers."

For information about space and rates in

THE BOSTON POPS PROGRAM

Call

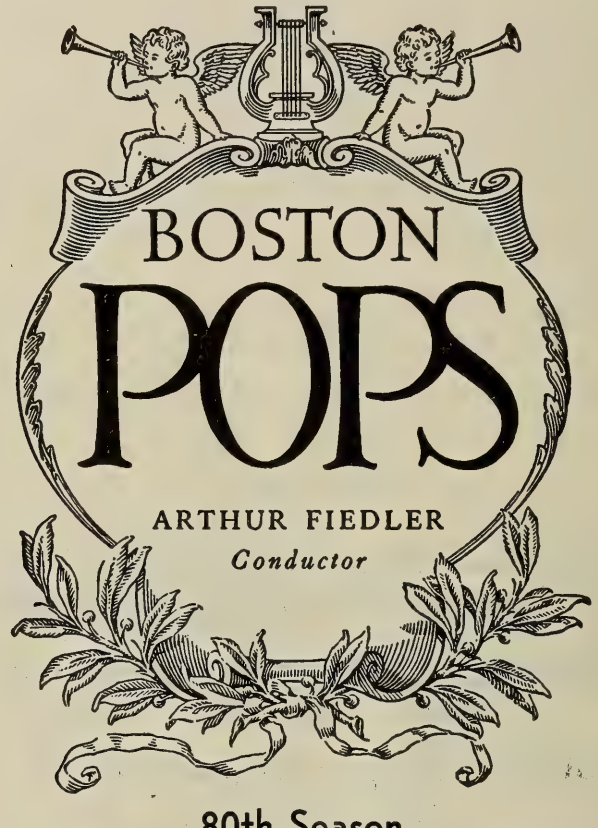
Advertising Department, Symphony Hall

COmmonwealth 6-1492

DONALD T. GAMMONS



OPENING TUESDAY NIGHT, APRIL 27



80th Season

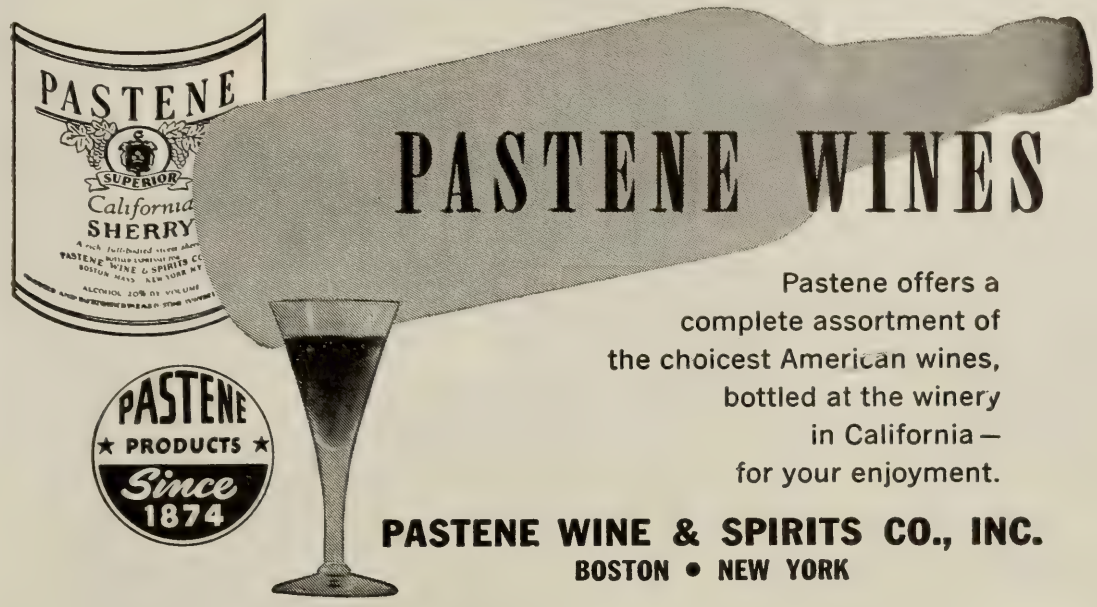
APRIL 27 — JUNE 27

There will be concerts every night with the exception of Mondays through June 1. There will be no concert on Sunday, June 13.

Tickets on sale at Box Office two weeks in advance of each concert.

(CO 6-1492)

SYMPHONY HALL BOSTON

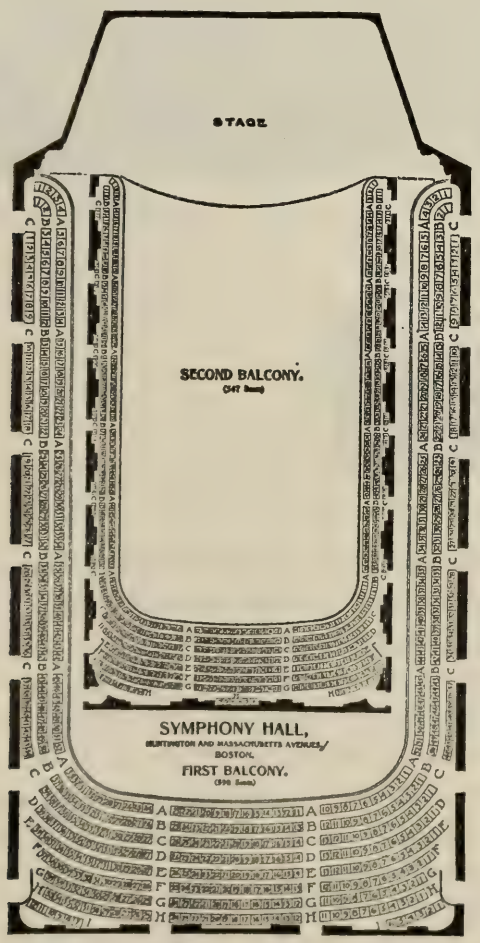


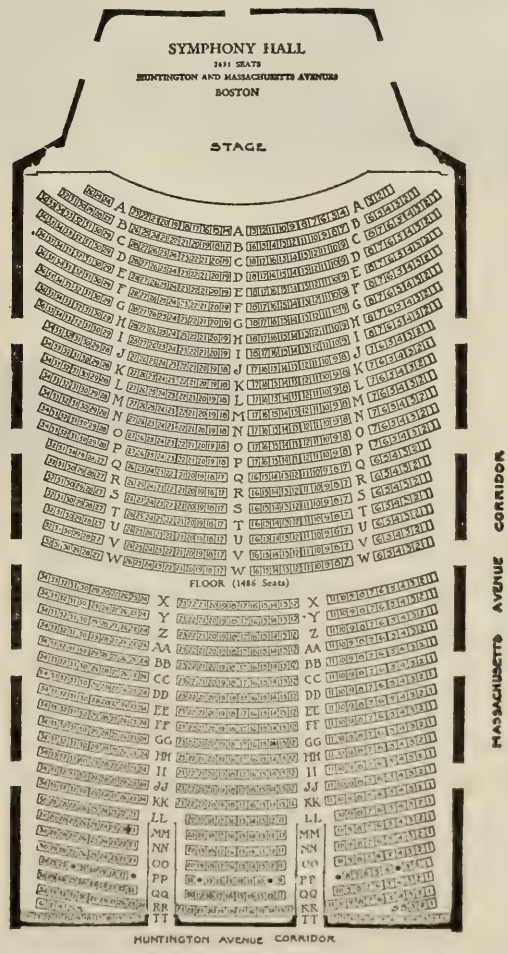
PASTENE WINES

PASTENE
★ PRODUCTS ★
Since
1874

Pastene offers a
complete assortment of
the choicest American wines,
bottled at the winery
in California—
for your enjoyment.

PASTENE WINE & SPIRITS CO., INC.
BOSTON • NEW YORK







"Financial Cabinet" team calls on customers for current investment review



Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. ☐ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion, retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. ☐ If this approach makes sense to you, why not plan to discuss your financial problems with our specialists today. Write us a letter, or telephone Area Code 617 LI 2-9450, Ext. 226. ©

BOSTON SAFE DEPOSIT AND TRUST CO.

100 Franklin St., Boston, Mass. 02106

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.



TICKET RESALE AND RESERVATION PLAN



The Trustees of the Boston Symphony Orchestra are constantly grateful for the thoughtfulness of those subscribers who notify us when they will be unable to attend a concert and permit the Orchestra to resell these tickets at the Symphony Hall Box Office. In addition to the pleasure you afford others by making it possible for them to hear the Orchestra in person, you also afford the Orchestra a direct financial benefit: last season the Orchestra's deficit was reduced by almost $16,000 through the resale of subscribers' tickets.

Subscribers who do plan to release their tickets for a specific concert are urged to do so as soon as convenient; they need only call Symphony Hall, CO 6-1492, and give name and location to the switchboard operator.

Subscribers who release their tickets for resale will continue to receive written acknowledgment for income tax purposes.

On the other hand, subscribers and Friends of the Boston Symphony Orchestra as well as other residents and visitors in Boston may request tickets for individual concerts. To make your request, please telephone Symphony Hall and ask for "Reservations"; these will be filled in order of request as turned-in tickets become available. Since the management knows from experience approximately how many returned tickets it may expect, no reservations will be taken when the caller can no longer be assured of seats. These tickets may be purchased and picked up from the Symphony Hall Box Office on the day of the concert three hours prior to concert time. Tickets not claimed a half-hour before concert time will be released and sold to the general public.



Recordings by the BOSTON SYMPHONY ORCHESTRA *under the direction of* ERICH LEINSDORF:



RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
RAVEL DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
FAURÉ	Elegy for Cello and Orchestra Soloist: SAMUEL MAYES	LM-2703
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MENOTTI	The Death of the Bishop of Brindisi (With chorus and soloists)	LM-2785
MOZART	Symphony No. 41 ("Jupiter"), and Eine kleine Nachtmusik	LM-2694
	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
RIMSKY-KORSAKOV	Suite from Le Coq d'Or	LM-2725
SCHÖNBERG	Gurre-Lieder (Excerpts) Soloist: LILI CHOOKASIAN	LM-2785
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
STRAVINSKY	Suite from The Firebird	LM-2725
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

(MONAURAL AND STEREOPHONIC)

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 16, *at* 3:30 *o'clock*

SATURDAY EVENING, APRIL 17, *at* 8:30 *o'clock*

WAGNER . . . . . Prelude to "Lohengrin"

INTERMISSION

BRUCKNER . . . . . Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

These concerts will end about 5:10 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

GERTRUDE R. NISSENBAUM
VIOLIN

TEL. LONGWOOD 6-8348
340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Telephone:
KEnmore 6-4062
Studio No. 36
88 EXETER STREET
COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO
1875 Commonwealth Avenue, Newton 66, Mass.
DEcatur 2-6990
FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE
PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE
Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

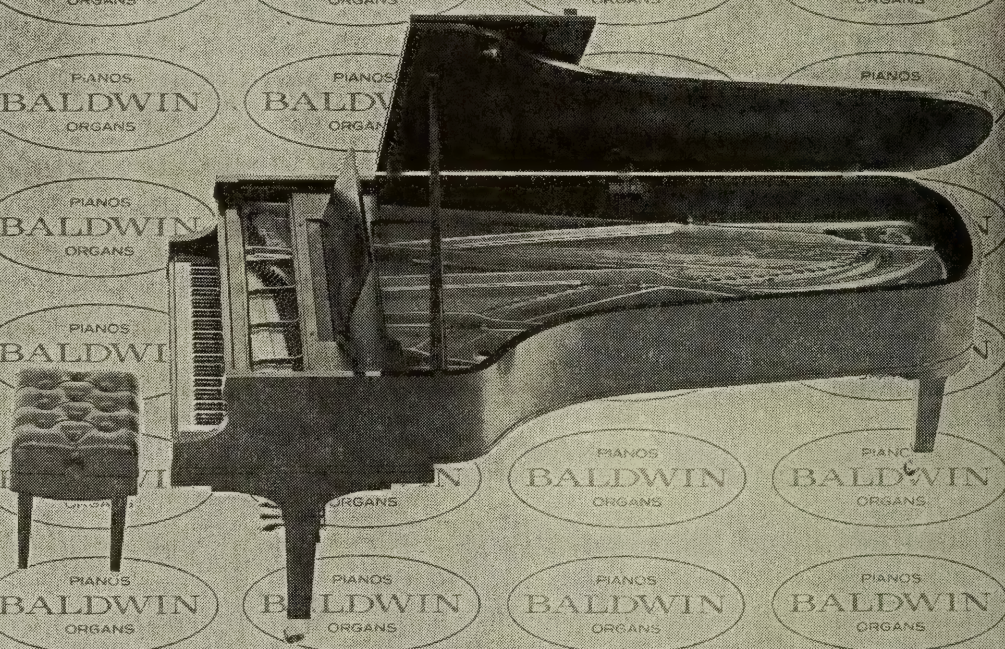
ROSARIO MAZZEO, *Personnel Manager*

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

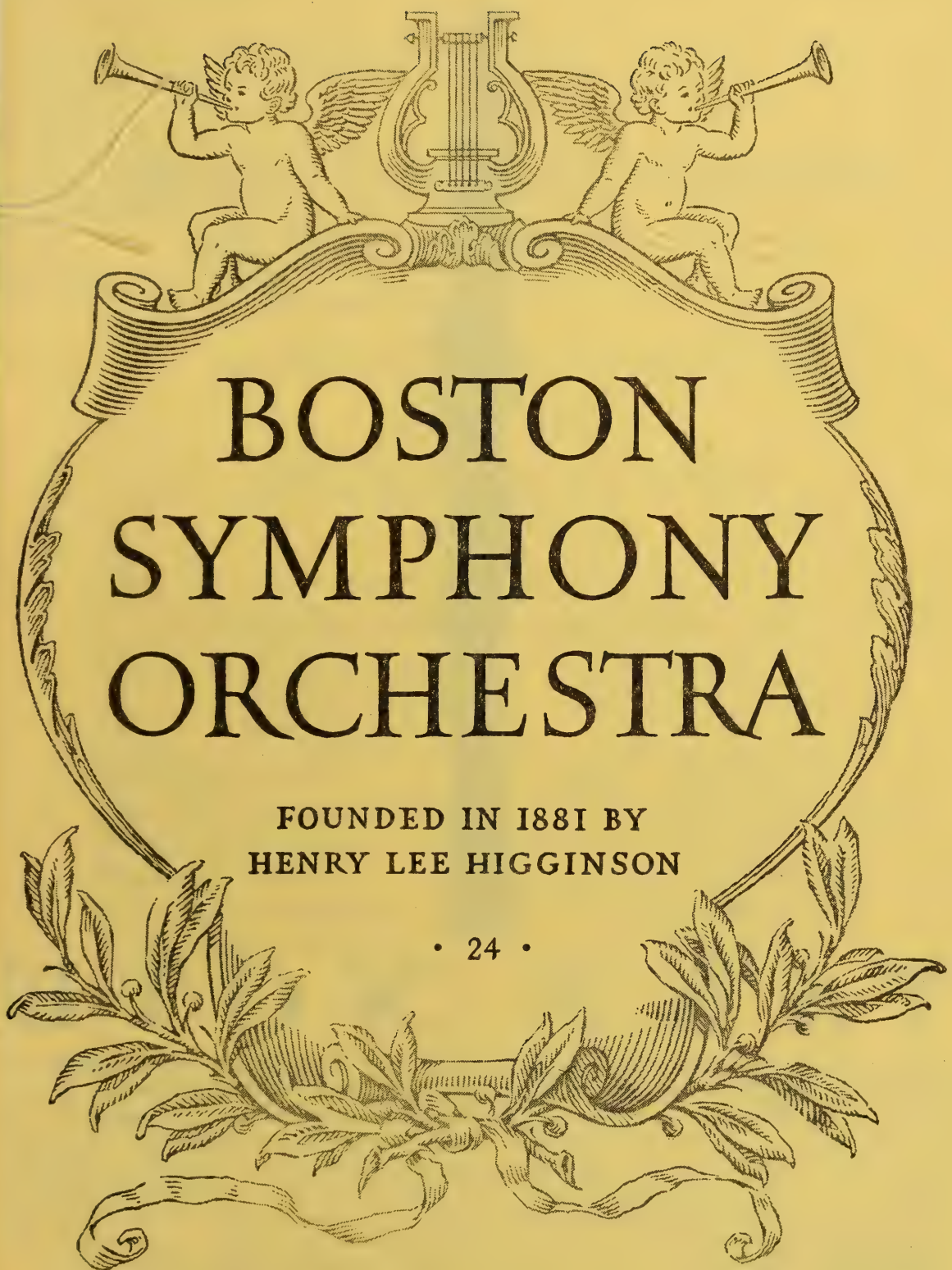
— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

· 24 ·

EIGHTY-FOURTH SEASON
1964-1965



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil*, the Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboè* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • We welcome the opportunity to analyze your present program and offer our professional service to provide you with intelligent, complete protection.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

RICHARD P. NYQUIST — CHARLES G. CARLETON

147 MILK STREET BOSTON 9, MASSACHUSETTS

542-1250

Associated with

OBRION, RUSSELL & CO.

Insurance of Every Description

EIGHTY-FOURTH SEASON, 1964–1965

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

Copyright, 1965, by Boston Symphony Orchestra, Inc.

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT • *President*
TALCOTT M. BANKS • *Vice-President*
RICHARD C. PAINE • *Treasurer*

ABRAM BERKOWITZ
THE REV. THEODORE P. FERRIS
ROBERT H. GARDINER
FRANCIS W. HATCH
HAROLD D. HODGKINSON
E. MORTON JENNINGS, JR.
HENRY A. LAUGHLIN
RT. REV. EDWARD G. MURRAY
JOHN T. NOONAN
MRS. JAMES H. PERKINS
SIDNEY R. RABB
JOHN L. THORNDIKE
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT
OLIVER WOLCOTT

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHIRK
Assistant Manager

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SYMPHONY HALL • BOSTON

The Boston Symphony under Leinsdorf

"It is a revelation" said HiFi/Stereo Review of the Leinsdorf, Boston Symphony recording of Mahler's Fifth Symphony. In this remarkable performance the emotions, tensions and, perhaps most of all, the superb structure of the work come through with brilliant clarity. Coupled with it in a 2-record album are excerpts from Wozzeck with Phyllis Curtin as Berg's non-heroine, Marie. Another symphonic masterpiece, Brahms' First Symphony, exhibits the Bostonians' famed "glorious mellow roar" in a Dynagroove recording which, like the Mahler, cannot fail to enrich any collection of fine music.



RCA Victor
TMK1S1®
The most trusted name in sound



CONTENTS

Program (for this week) . . . 1481

A Letter from Erich Leinsdorf to the Subscribers . . . 1483

NOTES

Wagner (Prelude to "Lohengrin") 1490

ENTR'ACTES

Bruckner — The Lone Symphonist (*J. N. B.*) . . 1496

The Quest for the Original Bruckner . . . 1527

NOTES

Bruckner (Symphony No. 8) . 1516

EXHIBITIONS

The exhibitions shown in the Gallery through the past season were loaned by the following artists and associations:

New Hampshire Art Association (September 25 – October 13)

John J. Enneking (Vose Galleries) (October 15 – November 10)

Doll and Richards Gallery (November 12 – 28)

Subscribers' Exhibition (December 8 – 22)

New England Artists' Group (January 1 – February 2)

Boris Mirsky Gallery (February 4 – 20)

Boston Society of Watercolor Painters (March 5 – 20)

Gallery of Tyringham, Massachusetts (March 25 – April 20)

• •

RETIRING PLAYERS

Six members of the Orchestra are retiring at the conclusion of the present season. The years in which they joined the Orchestra are here given: Einar Hansen, violin (1926), George Madsen, flute (1935), Pierre Mayer, violin (1925), Bernard Parronchi, cello (1945), Manuel Valerio, clarinet (1933), and Manuel Zung, violin (1925).

NEWLY ELECTED TRUSTEES

Robert H. Gardiner and The Rt. Rev. Edward G. Murray have been elected to the Board of Trustees of this Orchestra.

Makanna, Inc.
The Trousseau House of Boston



A Breath of Spring

Soft pastel flowers afield on drifts of sheer chiffon. Petite, Small, Medium. **$65.00**

416 BOYLSTON STREET
BOSTON 02116
KEnmore 6-6238

54 CENTRAL STREET
WELLESLEY
CEdar 5-3430

Conrad & Chandler



junior's pale swinger coat

A swish of soft textured wool, A-line pepped with stitched detail. Mint, eggnog beige. 7-13. $45

Junior Coats — Fourth Floor
BOSTON

Monsignor Murray is a native of Boston and a graduate of Holy Cross College. He was ordained to the priesthood in Rome in 1930 and has served as Professor and Rector of St. John's Seminary, Boston. For a period of five years he was Vice-Chancellor of the Archdiocese of Boston. Currently Monsignor Murray is Pastor of Sacred Heart Church in Roslindale. He is also a Trustee of the Boston Public Library and a Director of the World Affairs Council.

Mr. Gardiner, President of the Fiduciary Trust Company, Boston, received Bachelor of Arts and Law Degrees from Harvard University and served in the United States Navy during World War II. He joined the Fiduciary Trust in 1946 and has been President since 1957. Mr. Gardiner is President of the United Community Services of Metropolitan Boston and also serves as a Trustee of Groton School, Colby College, and Radcliffe College.

THE BERKSHIRE FESTIVAL
PROGRAMS — 1965
BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Music Director*

In the Music Shed at Tanglewood
Friday and Saturday Evenings at 8;
Sundays at 2:30

July 2

Mozart Symphony No. 33, K. 319
Mozart Piano Concerto, K. 415 (Frager)
Mozart Symphony No. 38, K. 504

July 3

Mozart Divertimento in B-flat, K. 287
Mozart Piano Concerto, K. 414 (Frager)
Mozart Symphony No. 39, K. 543

July 4

Haydn Sinfonia Concertante
Beethoven Piano Concerto No. 1 (Frank)
Mozart Sinfonia Concertante, K. 364

July 9

Bach Concerto for Two Violins
Haydn Cello Concerto in C (Eskin)
Beethoven Rondo in B-flat (Lettvin)
Beethoven Piano Concerto No. 2 (Lettvin)
Mozart Symphony No. 35, K. 385

July 10

Gluck *Orfeo,* Act II, Scene 2
Mozart Concerto for Two Pianos (Vronsky, Babin)
Bach Cantata 140, "Wachet auf"

July 11

Bach Cantata 146, "Wir müssen . . ."
Bach Brandenburg Concerto No. 4
Bach Cantata 70, "Wachet! betet!"

July 16

Beethoven Symphony No. 8
Kodály *Peacock* Variations
Wagner *Götterdämmerung* excerpts

July 17

Fine Toccata Concertante
Beethoven Piano Concerto No. 3 (Istomin)
Brahms Symphony No. 2

July 18

Weber Overture to *Oberon*
Beethoven Romance in F (Stern)
Dvořák Violin Concerto (Stern)
Strauss Dance of Salome from *Salome*
Kodály Suite from Háry János

July 23

Dvořák Cello Concerto (Rose)
Tchaikovsky Symphony No. 4

July 24

Mendelssohn Symphony No. 3
Beethoven Romance in G (Stern)
Sibelius Violin Concerto (Stern)

July 25

Seiji Ozawa, Guest Conductor
Hindemith Konzertmusik for Strings and Brass
Beethoven Triple Concerto (Stern, Rose, Istomin)
Franck Symphony in D minor

(Continued on page 1526)

Really darlings . . . I know it's low, low priced for what is obviously the highest quality . . . and even those, er . . . Top Value Stamps with it all . . . but, what do I do with it?

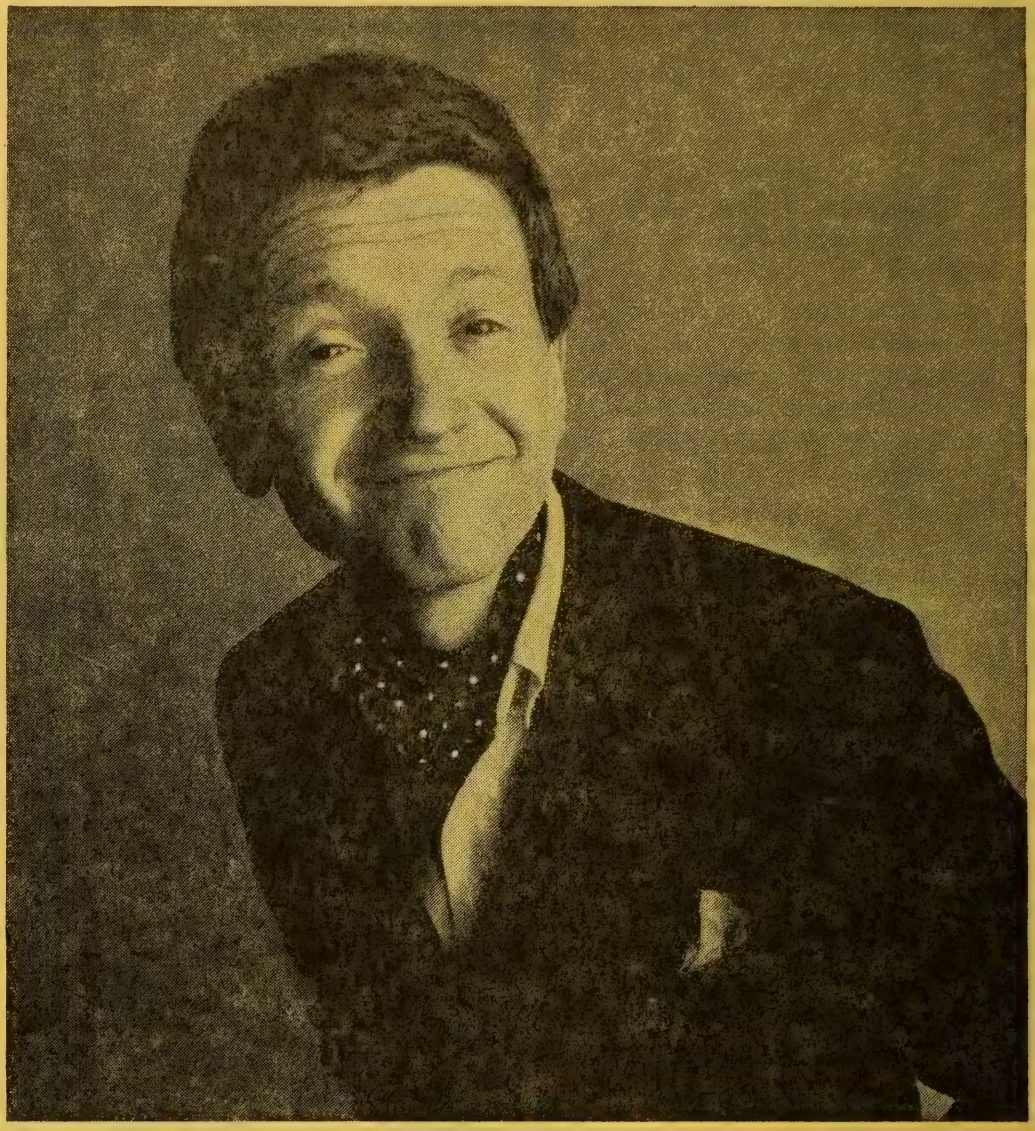


Satisfy your fondest compulsions — economically at

STOP & SHOP
SUPER MARKETS

Top Value Stamps, too!

"I'm sure Father would have wanted me to have a Rolls."



We're used to being given plenty of rope in our work as trustee. And most of the time the requests we get are reasonable. But every once in a while, a beneficiary throws us a curve. Then we have to be firm. That's why this young man probably won't get his Rolls Royce.

Acting as trustee — as executor or guardian, too — is a big and responsible job. We try to face each problem with a steady eye to both sides of the equation — the financial and the human. We feel it is this basic philosophy, as much as anything else, that has made us the largest trust institution in New England.

We'll be glad to work with you and your lawyer to make your future plans come true.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 16, *at* **3:30** *o'clock*

SATURDAY EVENING, APRIL 17, *at* 8:30 *o'clock*

WAGNER . . . . . Prelude to "Lohengrin"

INTERMISSION

BRUCKNER . . . . . Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

These concerts will end about 5:10 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

R.H. Stearns



head into
Summer
prettier than a flower
in your Stearns hat

BOSTON • CHESTNUT HILL • SOUTH SHORE PLAZA

A LETTER FROM ERICH LEINSDORF TO THE SUBSCRIBERS

IT SEEMS appropriate that from time to time the Music Director of your Orchestra should give you a report on his stewardship. The final program of my third season with the Boston Symphony Orchestra presents such a natural checkpoint.

First I want to thank you for your support. Seven different subscription series in Boston plus the eight open rehearsals and the two cycles of Lincoln Center concerts in New York have been fully subscribed for these three years.

To such a loyal public much gratitude is due. This letter is first and foremost a thank-you, or, if you please, a return acknowledgment.

Your support gives us freedom to plan artistically instead of looking anxiously to the day-to-day box office. Your trust liberates musical policies from that kind of reliance. Feeling gratitude and responsibility, I want to tell a few things which might be of interest as a subject for reflection during the summer months.

Our activities are many. Even those among you who attend twenty-

Spring is not
Just for the birds

It is the perfect time to brighten your wardrobe with the cleancut look of navy sparked with white . . . from a fresh diversified collection at

Hurwitch Bros.
TWENTY NEWBURY STREET

four programs each season witness only about one-fifth of all the concerts which the Boston Symphony Orchestra plays each winter. The scheduled events for the Orchestra in Boston and out-of-town amounts to one hundred and fifteen and one Pension Fund concert, these in addition to the Pops, Tanglewood and Esplanade seasons. Our regular work includes four or five rehearsals each week, recording sessions, and a weekly "free day" which the members of the Orchestra must have if they are to meet the requirements of their most distinguished and exceedingly taxing job. (There is also the new schedule of the Boston Symphony Chamber Players.) This is what happens in all fields of endeavor, once you get into the upper reaches of the "major league."

When I first came to Boston I promised to plan programs on a long-range basis, to give our audiences an overall acquaintance with music of the last two hundred years, to avoid excessive specialization, to combine the great masterworks with new music and with somewhat lesser-known works of the past repertoire. I have been helped, and indeed much cheered, by a great volume of personal correspondence from listeners — by no means all of them approving everything performed. This was to be expected, for honest debate and thoughtful controversy are most welcome. I have greatly enjoyed, and hope to enjoy in the future, the comments, wishes, suggestions, complaints, admonitions, and recipes of our thoughtful and kind audience.

The Best in Lenten Foods from All Over the World

Meatless meals will be intriguing, even exciting, when prepared with S. S. Pierce foods. Our stores offer a taste tempting selection of seafoods, cheese, prepared macaroni and spaghetti, soups and fruits. A few favorites:

King Crab Meat
Canadian Lobster
Chinook Salmon Steak
Jumbo Cleaned Shrimp
Albacore White Tuna
Fish Chowder
Lobster Bisque
Sherried Crab Bisque
Macaroni With Cheese
Meatless Ravioli
Crema Danica Cheese
Spaghetti With Cheese
Clam and Corn Chowders
Sharp Cheddar Cheese

S. S. PIERCE

IMPORTERS and GROCERS

The secret of the ruffle

is its enchantingly delicate, feminine force. Here, the ruffles of a sleeveless pink organdy blouse peek out over the low horseshoe neckline of our honey colored A-line linen suit. $40.
Junior Sportswear, fourth floor
Filene's Boston, Northshore, Southshore, Chestnut Hill

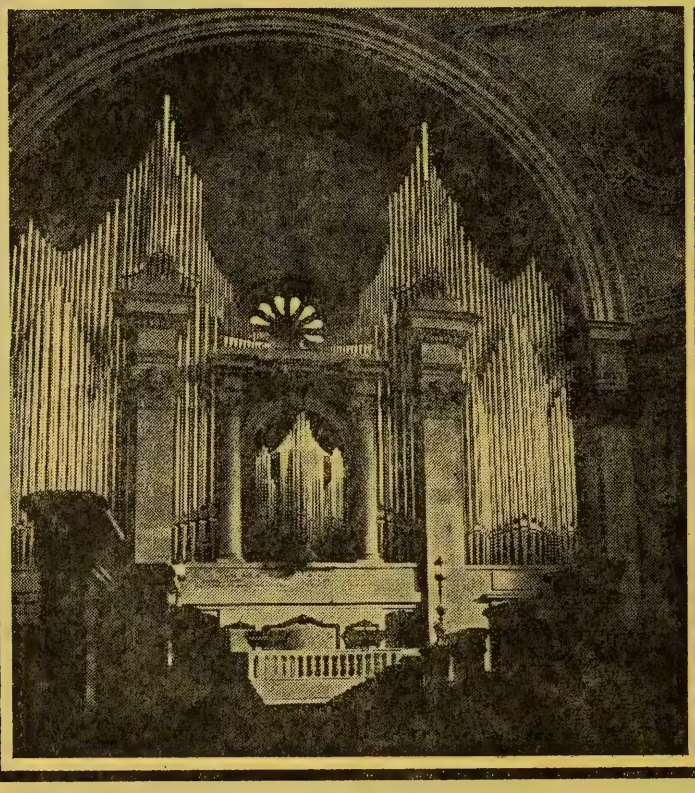


Filene's

There are two overriding motivations for this program policy: the desire to keep the greatest of the masterworks as fresh as they were on the day when the world first heard them; and to establish the Boston Symphony Orchestra as one of the very few which play the most varied repertoire with complete stylistic differentiation. In a similar way, a great actor in the best tradition of repertory theatre can portray many roles of different styles, eras, and demands with equal conviction.

The second objective is actually easier to obtain than the first. To keep the greatest masterworks fresh and to prevent their being taken for granted, to have all of us — performers and audiences alike — approach them as if they were new, requires an amount of patience and understanding from all of you. It may seem to many members of the public a problematic procedure to spend some of our time in preparing and performing works which are pleasant and beautiful, but not necessarily great masterworks. It is so much easier, these arguments run, and so much more gratifying to cultivate only the summit of the repertoire.

Not so if we produce a minimum of twenty-four programs each year. I have made it my particular concern to keep sufficient space between performances of the four Brahms symphonies, the nine Beethoven symphonies, the three popular Tchaikovsky symphonies, and similar "super" works of the symphonic repertoire. My task thereby is much more difficult, and your range of interest is challenged. But I am deeply convinced that in the long run we together contribute to a



Christian Science

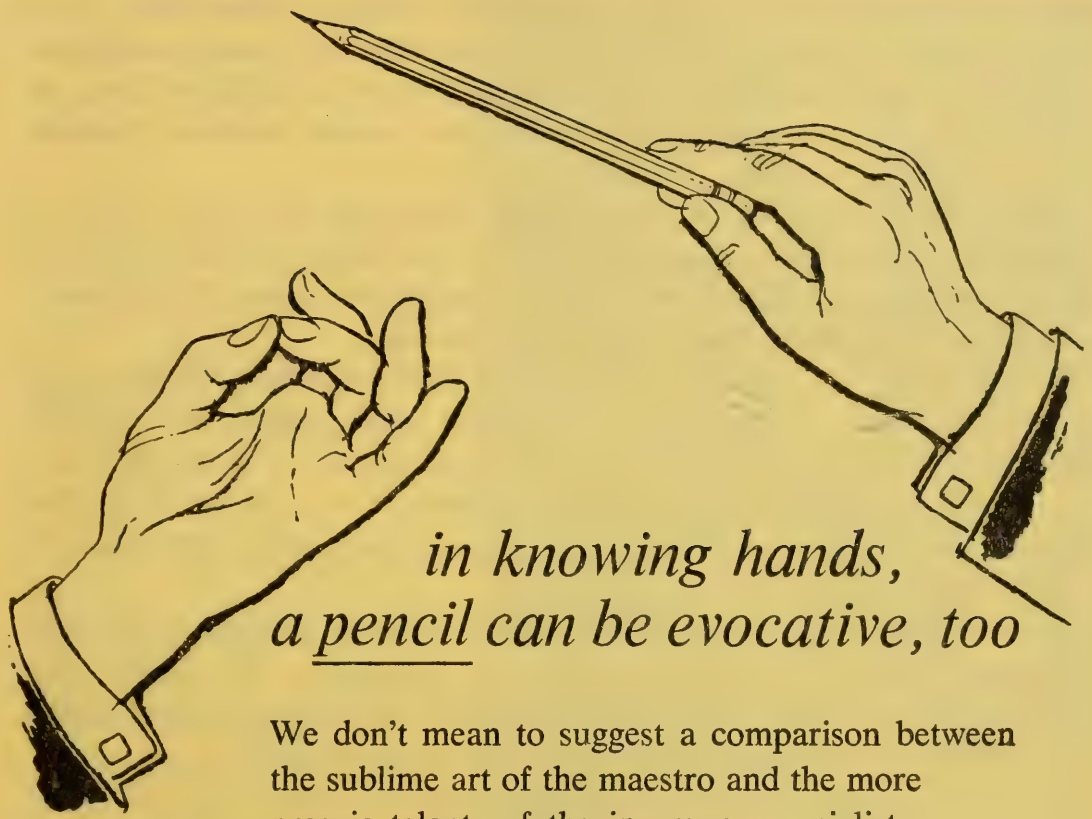
Sunday services
10:45 a.m., 7:30 p.m.
(July, August: 10:45 a.m. only)

Sunday School,
Nursery, 10:45 a.m.

Wednesday Testimony
Meetings 7:30 p.m.

The Mother Church
The First Church of
Christ, Scientist
in Boston

Falmouth and Norway Streets
off Huntington Ave.
(Symphony Station)



in knowing hands, a pencil can be evocative, too

We don't mean to suggest a comparison between the sublime art of the maestro and the more prosaic talents of the insurance specialist.

Nevertheless, it *is* quite possible that the pencil of a highly qualified independent agent — "The Man With The Plan" — can evoke a vastly superior "performance" from your present insurance portfolio. No matter how modest it may be. Or how extensive.

"The Man With The Plan" is such a specialist. Because he is an *independent* insurance agent, he is able to select and recommend coverages from great multiline organizations such as The Employers' Group of Insurance Companies. He actually does have a wider choice from which to tailor an insurance plan related precisely to your particular needs.



Why not get in touch with "The Man With The Plan" in your community, soon?

The EMPLOYERS' GROUP OF INSURANCE COMPANIES
BOSTON, MASSACHUSETTS
New England Regional Office, 40 Broad St., Boston, Mass.

greater life-expectancy for the nonpareil musical scores than if we played them "around the clock." It is a fact that the masterworks are not numerous. If they were put on programs as an exclusive diet, we surely could not go through more than one season without immediately repeating ourselves.

Thus after the end of three seasons we have still not had all nine of Beethoven's symphonies, but only eight – the Ninth yet to come; not all the Brahms symphonies or concerti; not all the famous Tchaikovsky symphonies nor all the late Mozart symphonies.

I look forward to future seasons, not anxious about finding fresh program material, but confident that with your support we can continue to have the widest possible variety of music. The all-enduring masterpieces can make their grand appearances at such intervals that they will be for us, as well as for you, always new, fresh, and young – as they should be.

As the demand everywhere for symphonic music increases, you may be assured that we do not compromise standards. We never stop worrying about quality, excellence and all the other elements which make music a source of inspiration, comfort and uplift.

THE PIANO AT MOST CONCERTS IS A STEINWAY



The vast majority of the world's leading concert pianists and musical organizations place quality above material consideration in choosing Steinway pianos. Surely a piano pronounced best by these discriminate groups must also be best for YOU and your home.

● IN MASSACHUSETTS AND NEW HAMPSHIRE NEW STEINWAYS SOLD ONLY BY M. STEINERT & SONS

• M. STEINERT & SONS

162 BOYLSTON ST. BOSTON • WORCESTER, SPRINGFIELD

Everett J. Firth



BORIS AND MILTON – Boston

The solo Tympanist of the Boston Symphony came but a short way — in time and distance — to scale the heights of his profession. Born in Winchester, Mass., he came to the orchestra directly from the New England Conservatory . . . at the age of 21.

He was among the youngest performers ever to join the orchestra — and, with one exception, the youngest to become a first-chair man. (He became solo tympanist and head of the percussion section at the advanced age of 25.)

An alumnus of Juilliard as well as the New England Conservatory, Mr. Firth studied with Roman Szulc, Saul Goodman, George Stone, and Lawrence White. Besides teaching at the Conservatory and Tanglewood, he is the writer of six books and composer of three percussion chamber ensembles. And, as if all that weren't enough, he and his wife, Olga, are ardent hunters, skiers, and fishermen!

This salute to a member of the Orchestra is presented by the Trust Department of New England Merchants National Bank, with the reminder that we would be happy to serve you.

NEW ENGLAND MERCHANTS NATIONAL BANK

MEMBER F.D.I.C. TRUST DEPARTMENT 135 DEVONSHIRE STREET, BOSTON

PRELUDE TO "LOHENGRIN"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

The Prelude was last performed in the Friday and Saturday series December 13–14, 1946.*

The required orchestra consists of 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals and strings. (The violins at the opening and close are divided into four single and four grouped parts.)

WAGNER'S *Lohengrin* and his *Parsifal,* composed in the early and the late years of his career, have a definite affinity. Each had its main source in medieval legend, and notably the poem *Parzival* by Wolfram von Eschenbach, written in the thirteenth century. The subject of the Holy Grail at Monsalvat held Wagner's thoughts for years and thus produced his two religious operas. Lohengrin was the son of Parsifal. Called the "Swan-Knight," he made a divine mission to the Kingdom of Brabant to rescue Elsa, the maiden in distress, this in the tradition of heroic knighthood.

The Prelude to *Lohengrin* foretells in spirit the Grail music of

* The entire opera will be given in concert form in the final week of the Berkshire Festival (see page 1526).



BOOK CLEARING HOUSE
423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m. for your shopping convenience.

COpley 7-1600

Book Clearing House offers these superb sets as worthy additions to your record library — or, as the kind of gift which will give lasting pleasure:

BELLINI: NORMA
Joan Sutherland, Marilyn Horne
Mono $11.67; Stereo $13.88

MOZART: MAGIC FLUTE
Gedda, Berry, Frick, Schwartzkopf, Ludwig
Mono $11.67; Stereo $13.88

BIZET: CARMEN
Callas
Mono $11.67; Stereo $13.88

BERLIOZ: REQUIEM
Munch, B. S. O.
Mono $8.58; Stereo $10.18

BEETHOVEN: PIANO SONATAS
Artur Schnabel
Complete on 13 disks
Mono only $54.50

SHAKESPEARE: HAMLET
Richard Burton and Broadway Cast
Mono $11.67; Stereo $13.88

Picture windows on

BOSTON



We most warmly invite you to join the thousands from all parts of the world who visit the famous John Hancock Tower. The two enclosed Observatories atop the John Hancock building spread before you all of historic Boston—and landscapes miles beyond. Bring the children. Take pictures to your heart's content! And enjoy, too, the Tower's historical exhibits. We'll be looking forward to your visit.

Visiting hours at the Tower

The Tower, with its Historical Rooms, is open to visitors without charge. Hours: Mondays through Fridays from 9:30 a.m. to 4 p.m.

John Hancock

MUTUAL LIFE INSURANCE COMPANY

BOSTON, MASSACHUSETTS

Parsifal. Franz Liszt, the first champion and first producer of *Lohengrin,* has described it in this way: "The beginning is a broad, reposeful surface of melody, a vaporous ether gradually unfolding itself, so that the sacred picture may be delineated before our secular eyes. This effect is confided entirely to the violins (divided into eight different desks), which, after some bars of harmony, continue in the highest notes of their register. The motive is afterwards taken up by the softest wind instruments; horns and bassoons are then added, and the way prepared for the entry of the trumpets and trombones, which repeat the melody for the fourth time, with a dazzling brightness of colour, as if in this unique moment the holy edifice had flashed up before our blinded eyes in all its luminous and radiant magnificence.

"But the flood light, that has gradually achieved this solar intensity, now dies rapidly away, like a celestial gleam. The transparent vapour of the clouds retracts, the vision disappears little by little, in the same variegated fragrance from the midst of which it appeared, and the piece ends with a repetition of the first six bars, now become more ethereal

SCHOENHOF'S, INC. *Foreign Books*

1280 MASSACHUSETTS AVENUE • HARVARD SQUARE, CAMBRIDGE

Grammars, Dictionaries and Records for Foreign Language Study

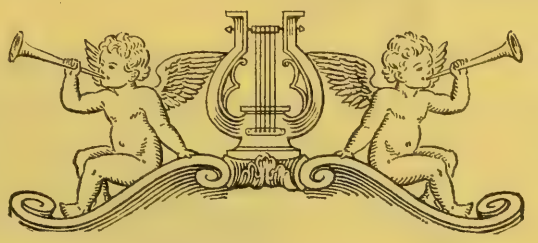
French, German, Spanish and Russian Literature
Classical and Modern

Fine Pictures • *Custom Framing on Premises* • *Moderately Priced*



On March 12, 1909, this work had its first American performance by the Boston Symphony. At that time, the Converse Rubber Company was almost a year old. Its aim, then as now, to produce the finest in casual, athletic, sporting and waterproof footwear.

CONVERSE
dedicated to quality for over 50 years



BOSTON SYMPHONY ORCHESTRA

85th Anniversary Dinner

and

Golden Trumpet Ball

September twenty-fourth, 1965

in Symphony Hall

The first special Benefit ever given to raise a substantial sum of money for the Orchestra is planned as an extra fund-raising event quite outside the annual appeal to our loyal Friends. Few people realize the enormous costs of maintaining our Orchestra today; therefore we must appeal to more people for support in an entirely different way.

Tickets to the Dinner and Ball will be one hundred and fifty dollars a person. If you are interested in receiving an invitation will you kindly write to the Anniversary Committee, Symphony Hall, Boston. Your request for reservations will then be honored in order of receipt, since only three hundred couples can be accommodated.

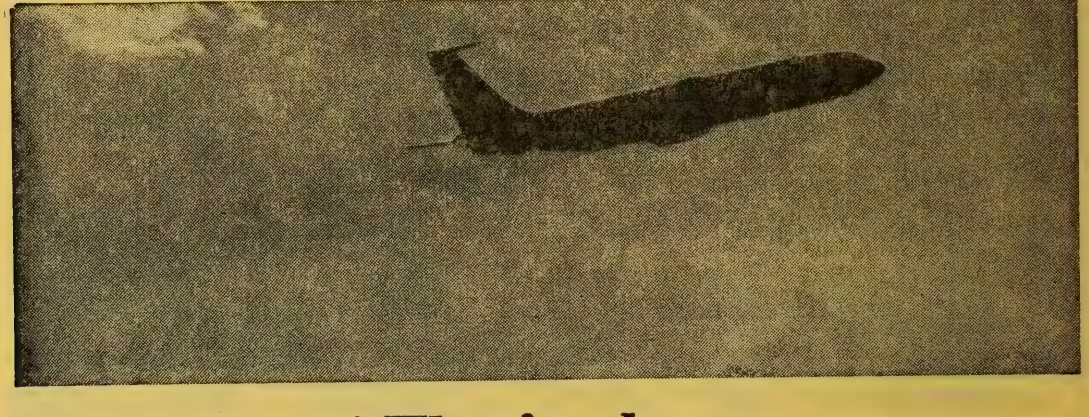
MRS. LOUIS CABOT
MRS. NORMAN L. CAHNERS
Co-Chairmen,
Council of Friends

MRS. HARRIS FAHNESTOCK
MRS. BENJAMIN C. TILGHMAN
Benefit Co-Chairmen

still. Its character of ideal mysticism is especially suggested by the long pianissimo of the orchestra, only broken for a moment by the passage in which the brass throw out the marvellous lines of the single motive of the Prelude."

In March of 1848, Wagner put the last touches upon his *Lohengrin*, and in May of that year his political activities resulted in his exile from Germany. He therefore had no direct supervision of the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *Lohengrin* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after a few years of managerial hesitation, went the rounds of the principal opera houses of Germany and Austria.

Where in the world do you want to go?



Great! That's where we go.

Come on along.

We fly to 114 cities, 86 lands, 6 continents.

And we make them all easy to get to.

We have the most nonstop service. The most same-plane service. The most frequent flights. The best connections. And we have all those new low fares you've heard about, too.

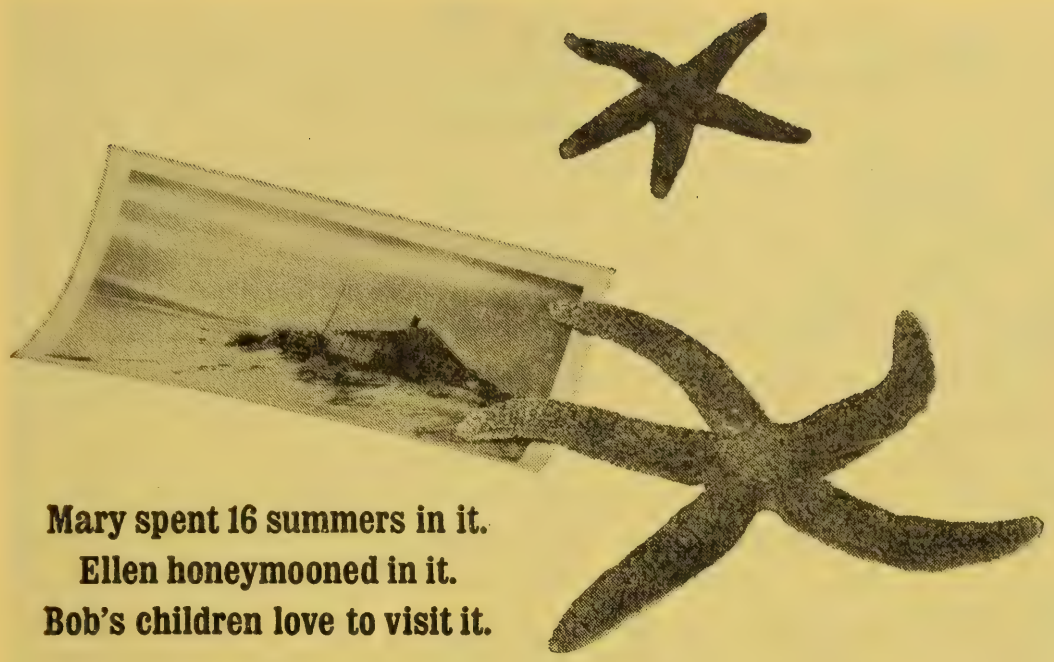
Wherever you go, you'll be flying the best there is. It's a great feeling.

See your Pan Am Travel Agent or call Pan Am at HUbbard 2-6910 Ticket Office: 100 Federal Street

World's Most Experienced Airline

First on the Atlantic First in Latin America
First on the Pacific First 'Round the World

PAN AM



Mary spent 16 summers in it.
Ellen honeymooned in it.
Bob's children love to visit it.

Who gets it?

Distribution of property is a major decision. This is why you should always have your attorney draw your Will, instead of doing it yourself.

It's the way to make sure your intentions are legally clear. To eliminate guesswork. And possible friction.

Another major decision: how to make sure that a summer cottage or other property won't be sold to cover taxes or debts against your estate.

This is the area in which State Street Bank's vast experience can be so valuable to you and your family.

Through careful preliminary planning with you and your attorney—and through responsible estate management later on—we can keep estate shrinkage down to a minimum. Family disappointments, too.

To set up an appointment, simply call 466-3721. Or take the elevator to the fourth floor and walk right in.

PERSONAL TRUST DIVISION
State Street Office: Cor. State & Congress Sts.

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.

ENTR'ACTE

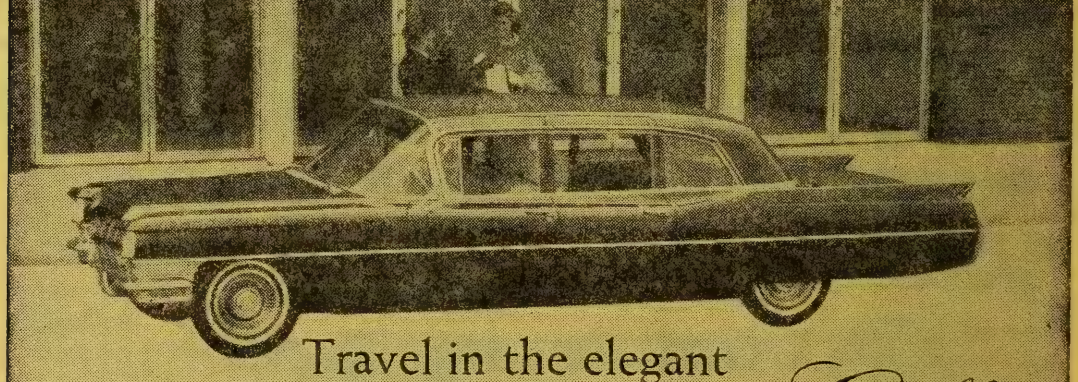
BRUCKNER – THE LONE SYMPHONIST

SOMETIMES the record of a composer as he appeared to others in everyday life is hard to reconcile with the loftier character of his music. Bruckner caused smiles from passersby in the streets of Vienna as an oddity, a sort of country lout, hardly the kind from whom one would expect heaven-storming symphonies. Those who knew him well felt no such incongruity. He was a sturdy peasant of simple, unquestioning faith who had found the total impulse for his music before he went to Vienna. He had no need for Viennese manners and sophistication. He remained oblivious to the musical world currents, the *Zeitgeist* of his era. These influences would only have confused the purpose of his work. He was being true to himself and to his music in remaining what he was, a Roman Catholic worshipper, a good deal of a mystic, apart from the world, who wrote symphonies in his own way which was the way of no one else – not the worldly Abbé Liszt, neither the Protestant Brahms nor the unbeliever Berlioz in their two Requiems; not the creator of the theatrical Holy Grail at Bayreuth. Theirs were other gods to praise in tones. So Bruckner quite naturally and without conscious intent remained what he was, having no particular reason to

Aeolian-Skinner Organ Company

Designers of the instruments for:

THE BOSTON SYMPHONY ORCHESTRA
THE DETROIT SYMPHONY ORCHESTRA
THE PHILADELPHIA ORCHESTRA
THE NEW YORK PHILHARMONIC



Travel in the elegant manner that is ROBIE *Cadillac*

Whatever your transportation need, have a chauffeur-driven Robie Cadillac limousine travel you comfortably and conveniently.

Call Robie Cadillac at 536-6823 for details.

ROBIE CADILLAC RENTING CO., 296 Boylston St., Boston, Mass. 02116



ATTRACTIONS, 1965!

Opera • Ballet • Sports • Beauty • Art •
Fabulous shopping • Rendezvous luncheons
• Magnificent dining in the sky • Ice skating
• The new Sheraton-Boston Hotel
• City of Boston's War Memorial Auditorium
All open or coming soon at the exciting
Prudential Center, Boston's newest landmark.

The Prudential

INSURANCE COMPANY OF AMERICA



NORTHEASTERN HOME OFFICE
BOSTON, MASSACHUSETTS

TO OVER 37 MILLION PEOPLE — INSURANCE MEANS PRUDENTIAL

change. He was at heart a country choirmaster and organist whose devotion, always musical, expanded into symphonies. The symphonies bespoke an autonomous Bruckner, quite oblivious of contemporary trends.



Hans Richter conducting Bruckner's Eighth Symphony in Vienna.
(Silhouette by Otto Döhler)

Colorful descriptions have come down to us from those who knew him. Max Auer, who in collaboration with August Göllerich was his principal biographer, tells us: "He was of good, average size, and towered above his contemporaries in art – Wagner, Brahms and Hugo Wolf. His powerful chest and upright, almost noble carriage made an imposing impression. His head with its mighty nose, beardless face, and short-cut blond hair which later turned gray, gave him the look of a Roman emperor."





Did you attend your first concert in 1934?

That was the year Serge Koussevitzky, above, and the Boston Symphony Orchestra masqueraded in 18th Century costumes for the performance of the Haydn Farewell Symphony.

That same year Serge Prokofiev completed the symphonic version of the suite "Lieutenant Kije" in Moscow. The 2,000th performance of Gounod's "Faust" was given at the Paris Opera. And Arnold Schoenberg made his first guest appearance as conductor with the Boston Symphony.

If you remember these events, you're probably well into your peak earning years—a time when life insurance can do a lot more than protect your family. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities. And they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. BS, 501 Boylston Street, Boston, Mass. 02117.

NEW ENGLAND LIFE

New England Mutual Life Insurance Company: All forms of individual and Group Life Insurance, Annuities and Pensions, Group Health Coverages.

He always wore ridiculous baggy trousers and a short jacket cut in the provincial style of his origins. He was scarcely literate, spoke in a broad, upper Austrian dialect. As a small villager, he was humble before rank and always held titles in awe. Auer has described his home life in Vienna in his later years.* His lodgings were meagerly furnished, with one piece which he referred to as his *"Luxus,"* a brass bed. Among the pictures on the wall, Wagner's was prominent. On the floor there was a bust of himself by Tilgner, which he would show to his friends, patting it on the head and saying *"Guter Kerl."* The place was in complete disorder, strewn with clothes and papers, which his faithful housekeeper was not allowed to touch. Kathi was also a character and a conspicuous part of his bachelorhood. Katharin Kachelmeyer, a laborer's wife, was 24 when she took charge of him in 1870 after the death of his sister Anna. She would arrive early in the morning to keep the place in some sort of order. She served him for 26 years, and even in his last hours she sat watching at his bedside. There were squabbles between these two, and Kathi would pack up and leave, but was always back the next day, for "there was no one else to look out for him." She prepared his food when he did not go out to his favorite restaurant for smoked beef or dumplings and Pilsner. When he was in the throes of composing, her duty was to see that he was undisturbed. Sometimes while she was turning away a visitor with her best tact, he would suddenly appear and undo her attempts. He preferred to com-

* *Anton Bruckner, sein Leben und Werk* (1931).

BOCA GRANDE PALM BEACH

Tatsaunders

The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

THE BOSTON SYMPHONY

STRING QUARTET

quartet in residence at The New England Conservatory

Joseph Silverstein Burton Fine

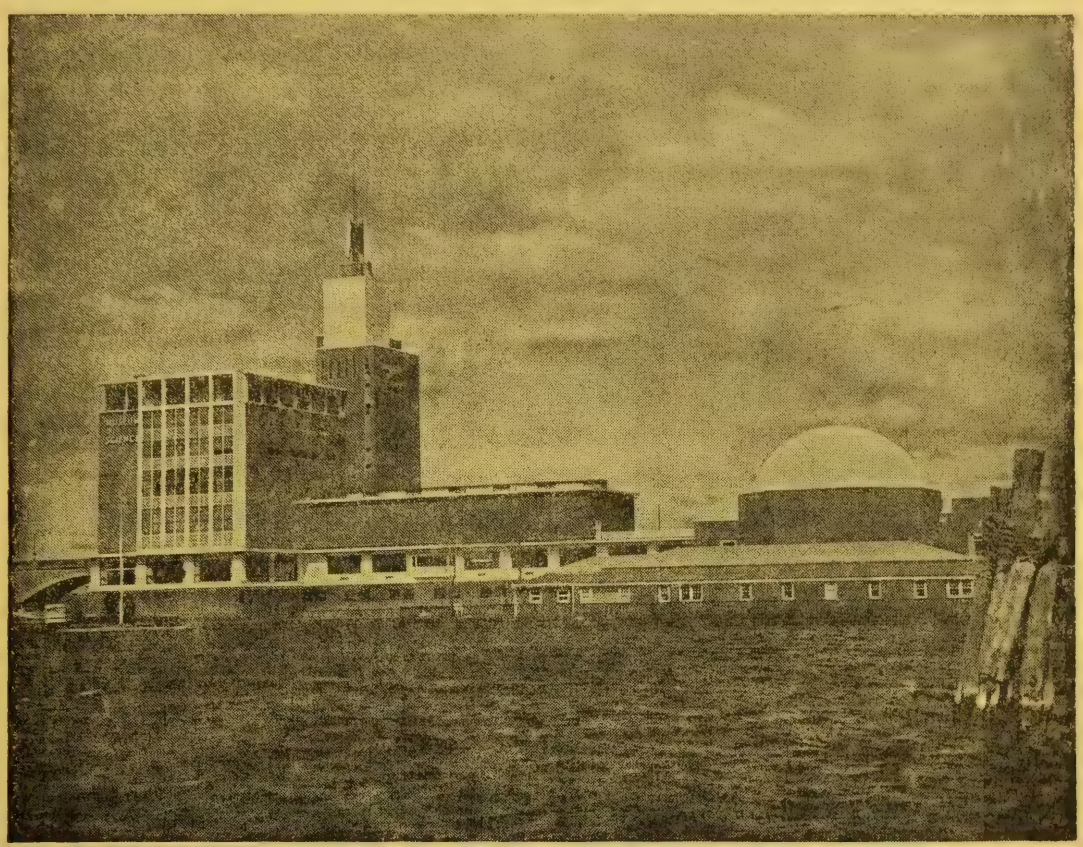
George Zazofsky Jules Eskin

• THURSDAY, APRIL 22 •

Jordan Hall 8:30 p.m.

Tickets $4.00 – $3.50 – $3.00 – $2.00 at the Jordan Hall Box Office, 30 Gainsboro Street, Boston, KE 6-2412.

What everyone likes about Boston . . .



Museum of Science from the Charles River Basin

What you will like about Shawmut's trust department . . .

You will like the warmth, respect and understanding a Shawmut trust officer brings to your personal trust problems . . . plus the sound judgment, based on research and experience, that helps you reach proper financial decisions.

Let him demonstrate to you and your attorney how Shawmut can serve you.



The National

Shawmut Bank

of Boston

Complete Banking and Trust Services • Member Federal Deposit Insurance Corporation

pose in the morning, but sometimes put in night hours, so Auer tells us in his biography. "He would get up to put a musical thought on paper. He had no oil lamp and worked by the light of two candles. When Kathi noticed the burnt down candles the next morning she would bawl him out for not taking better care of his health. But Bruckner retorted: 'What do you know about such things? One must compose what comes to one at the moment.' When Frau Kathi once scolded him this way, he drew up haughtily and said: 'D'you realize who I am? I'm Bruckner!' (*Wissen S' wer i bi? I bi da Bruckner!*) She came back with: And I'm Kathi.' (*'Und i d'Kathi.'*) Describing her master later, she said: 'He was rude, but good.' (*'Grob war er, aber guat.'*) Indoors Bruckner dressed still more comfortably than when he went out. He wore a 'blue shirt with a broad, unstarched collar, canvas pants and slippers. When company came he would put on, if he thought of it, a more formal coat."

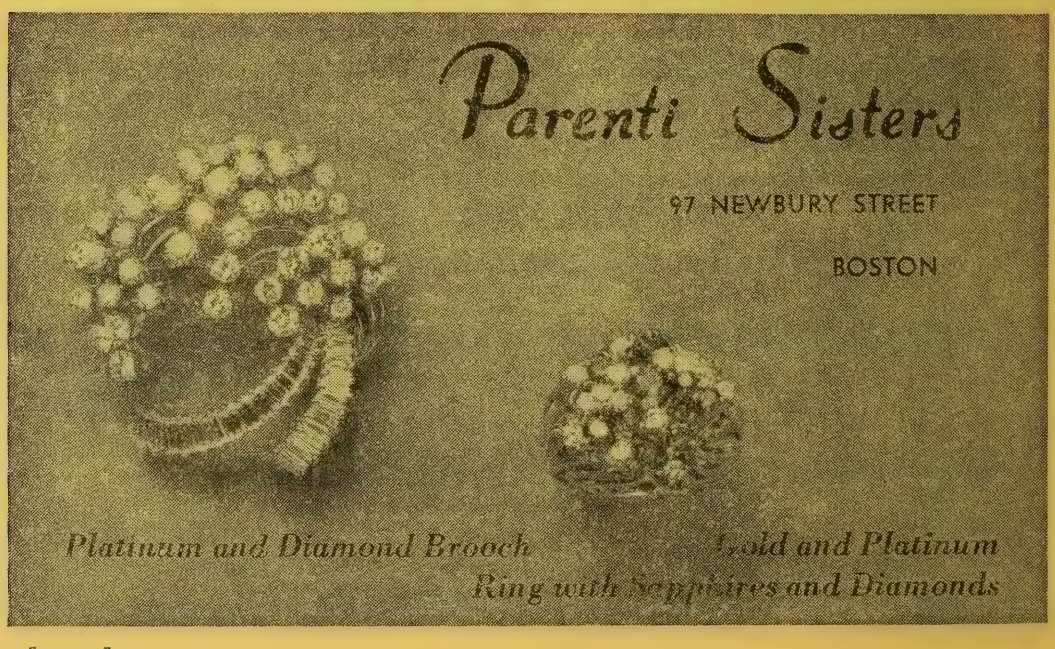
The everyday Bruckner and the spinner of prodigious scores were very much at one. He had found his vocation, the path of his achievement in the Churches of St. Florian or Linz, and it never occurred to



YEAR IN AND YEAR OUT YOU'LL DO WELL WITH

THE HARTFORD

HARTFORD LIFE INSURANCE COMPANY
77 Franklin Street, Boston 12, Massachusetts
member/THE HARTFORD INSURANCE GROUP



him in Vienna to transform himself from a peasant and schoolmaster into the graces of urbanity. His only need was to improve his craft, a never-ending labor, and it was in this effort, as he developed his resources for instrumental color, that he drew upon the scores of Richard Wagner. By his own avowal there was God and Wagner, his goal and his path to his goal.

His biographers have given evidence of his deep piety, and have quoted his remarks about his Ninth, as when he said to Dr. Richard Heller who attended him in his last illness: "I have made dedications to two earthly majesties: poor King Ludwig as the patron of the arts, and our illustrious dear Emperor as the highest earthly Majesty that I know, and I now dedicate to the Lord of all lords, to my dear God, my last work, and hope that He will grant me enough time to complete it and will graciously accept my gift."

Some of his apostles, probably taking Bruckner too readily at his own word, have assumed that he was addressing his symphonies, notably his Ninth, directly to his God. To listen to the symphonies, even the Ninth, without knowledge of the surrounding circumstances would hardly suggest unremitting communion with the Deity. So it may have been, and we can never know, but in honesty we can no more than take the music on its face value. His mention of the word "Alleluia" as implied in the Ninth, may have been an afterthought. His remarks



KYOTO
RESTAURANT
SUPERB JAPANESE CUISINE • 536-9295
337 MASS. AVE., NEAR BOSTON SYMPHONY

TAKE NOTE

4 1/4 % ANNUAL RATE

EARN AN EFFECTIVE ANNUAL RATE OF 4.31% DIVIDENDS COMPOUNDED 4 TIMES A YEAR!

SAVE BY MAIL
POSTAGE PAID BOTH WAYS

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

may have been a post facto pious acknowledgment, as when Bach wrote *"Soli Deo Gloria"* at the end of a score. Bruckner, like Bach, was thankful to his Maker for his ability, and Bruckner felt the additional comforting assurance that in Heaven, at least, his efforts would not be scorned and rejected. The Symphonies differ completely from the Masses. Bruckner was no cloistered ascetic – the affective man was susceptible to material pleasures, to friendships, to feminine charm, above all to the purely tonal world. He never wrote a more completely unchurchly scherzo than that of his Ninth. The Symphony as a whole seems indebted to Beethoven's Ninth in the same key, and Bruckner himself was disturbed by the closeness of the comparison. There are the mystic open fifths at the beginning, the mood and constructive treatment of the slow movement. No incense is discernible. Who shall attempt to motivate the grandeur, the solemnity, the emotional excitation that run through the symphonic Bruckner? A composer's musical self is subtly (and indefinably) involved with his personal experience – it is also shaped on the musical past and influenced by the music around him. The mystery of the composer's sanctum is never reliably explained by himself, nor will it be by a probing outsider.

New England's Most Complete Music Store

BUY AT THIS SIGN

BOSTON MUSIC CO.

BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

We Mail Everywhere

426-5100





Café Budapest

268A Brookline Ave.

Near Beth Israel Hospital - 2 min. from Kenmore Square RE 4-3388

Boston's first Hungarian restaurant

Special Luncheons served

Pre-Symphony Dinners

— Timely arrival for Symphony guaranteed —

After Concert Snacks

Open Weekdays from Noon

Sundays from 4 p.m.

Member of Diners' Club and American Express

Unworldliness can be an exhilarating privilege. At the same time it can stand in the way of performance, recognition and livelihood. Bruckner had no sense of the expectations of an audience, of how much in the way of expansiveness they would absorb. His symphonies had to be forced on them at first, thanks to the zealous efforts of a few conductors who had discerned his qualities. That he could remain secure and sufficient unto himself amid strange and hostile surroundings is an assurance that all was well in Bruckner's tonal cosmology.

His tonal visions needed no prompting. If he had been drawn into the æsthetic arena of his day, its problems of program music and such, he would have been deflected from what was the most outstanding feature of his musical effort and his way of living in support of it — singleness of purpose. Bruckner never lost his sense of direction. He suffered but was not daunted when conductors in Vienna returned his scores untouched, or occasionally performed them to what turned out to be small audiences, always to be followed by hostile attacks. His sole concern, aside from his Masses, was to pile one symphonic score on another. It was with prolonged study that he equipped himself for the task. That task he would never complete — when death stopped the Ninth it also stopped an endless reviser. He composed in no other form

L'ESCARGOT

EXQUISITE FRENCH CUISINE *at the*
NEW SHERRY BILTMORE HOTEL
150 MASSACHUSETTS AVENUE
Lunch and Dinners
(Closed Sundays) • Free Parking • Tel. 536-2630

A man you can depend on!



You can rely upon the Agent who displays this symbol. We do.

BOSTON INSURANCE GROUP

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY
BOSTON IDEMNITY INSURANCE COMPANY
87 KILBY STREET
BOSTON
MASSACHUSETTS

EQUITABLE FIRE INSURANCE COMPANY, CHARLESTON, SOUTH CAROLINA
COAST-TO-COAST NETWORK OF REGIONAL AND BRANCH OFFICES
TO SERVE YOU BETTER!

(except incidentally). The only interruptions were when he taught or played the organ, activities which were his means of subsistence and which, as it happened, he enjoyed.

Beyond Vienna, he was untouched by current ways. Liszt and Berlioz delving into poetic or philosophic literature and trying to mate it with music, Wagner acting on the same line with the addition of stagecraft, even Brahms, who mingled with the world of culture and found his friendships there – all were alien to the impermeable musical hermit. Bruckner's symphonies were plainly indebted to a classical past and a Wagnerian present, both utilized to his own ends. Without Beethoven's symphonies his would have been inconceivable, and without Wagner's patterns in advanced orchestral handling, he would have been quite at a loss. Bach was to him the "unreachable" (*Unerreichbares*), honored in Heaven. Mozart, like Bach, was for him a great contrapuntist, but he also pointed to that master's sleight of hand in enharmonic modulation, and once remarked: "Leporello is recognized even when he is wearing Don Giovanni's cloak." Schubert was his "household god." His interest in the music of Berlioz and Brahms was acquisitive rather than comprehending. Liszt could never have felt thoroughly at ease with this country character, and his communications were stiffly polite. When Göllerich tried to plead Bruckner's case with

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 St. Botolph Street • Boston



Provides for the handicapped child:

A 12-year Academic Program
Transportation • Vocational Training
Medical and Dental Care
Speech and Physical Therapy
Social Development • Noon Meal
Testing • Recreation • Camping

Without Cost
In a Private, Charitable, Non-Sectarian
Day School

Supported Solely by Legacies, Bequests and Contributions

President, Charles H. Taylor *Treasurer,* Charles E. Cotting
Chairman Ladies Committee, Mrs. Charles E. Cotting

Liszt, that elegant composer said: "When your friend addresses me as *'Euer Gnaden Herr Kanonicus'* I have already had enough." Bruckner once attended a performance of Liszt's *Tasso,* and asked what the word "Tasso" meant. When his companion told him the tragic story he was moved to tears. It is debatable whether he saw any connection whatever between the classic tale and what he was hearing. He shook his head over Liszt's counterpoint, but was quite taken with the Organ Fugue on B - A - C - H. Hans von Bülow was also unsympathetic, the more so when he became committed to Brahms. The encounters of Brahms and Bruckner in Vienna were not much more than civil — they could hardly have been less than that, for each was at heart a peaceable man.

César Franck comes to mind, and it seems strange at first glance that the names of these two organist-composers are not more often linked. They were almost of an age — Bruckner was born two years earlier and died six years later. Each was a solitary artist who developed late and each found an ultimate outlet by way of the organ into the symphonic form. Yet these two belonged to worlds far apart, as immiscible as Teutonic and Gallic musical thinking. That the two once met and shook hands when Bruckner visited Paris in 1869 and played the organ of Notre Dame is eloquent in itself, for nothing further came of the encounter.

LE PETIT PIGALLE
Restaurant Français
58 WESTLAND AVENUE
Lunch 11:30 - 2:00 • Dinner 5:30 - 9:30
Sunday 5 - 9 p.m. • Closed Mondays
Saturday night after Symphony — French Specialties
Tel. Circle 7-9370
Private Dining Room for Parties
Free parking at State Garage,
16 Stoneholm Street
(Not for Invitation Dinners)

PIGALLE COFFEE SHOP and FRENCH PASTRY SHOP
Now located at the Sherry-Biltmore Hotel
7 A.M. - 11 P.M.
Many different specialties
before and after concerts

All our pastries are now sold at the SHERRY-BILTMORE COFFEE SHOP • CO 7-7700

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

There is of course one exception to the statement that Bruckner was untouched by outside influences. He had heard and been captivated by *Tannhäuser* and *The Flying Dutchman* at Linz, and when he learned in 1865 that *Tristan* was to have its first performance in Munich, he made his way to that city, and in great trepidation called on the master. Wagner received him with a sort of kindly, pre-occupied condescension, mixed with some embarrassment, for he had never met with adulation quite so abject. The theorizing and the operatic Wagner could have meant nothing to the symphonist Bruckner. To him most drama was licentious, and no texts mattered but ritual texts. Robert Haas has reported that after a performance of *Die Walküre,* he asked: "Why did they burn Brünnhilde?" Wagner's instrumental innovations, quite apart from their textual associations, became the very fibre of his style.

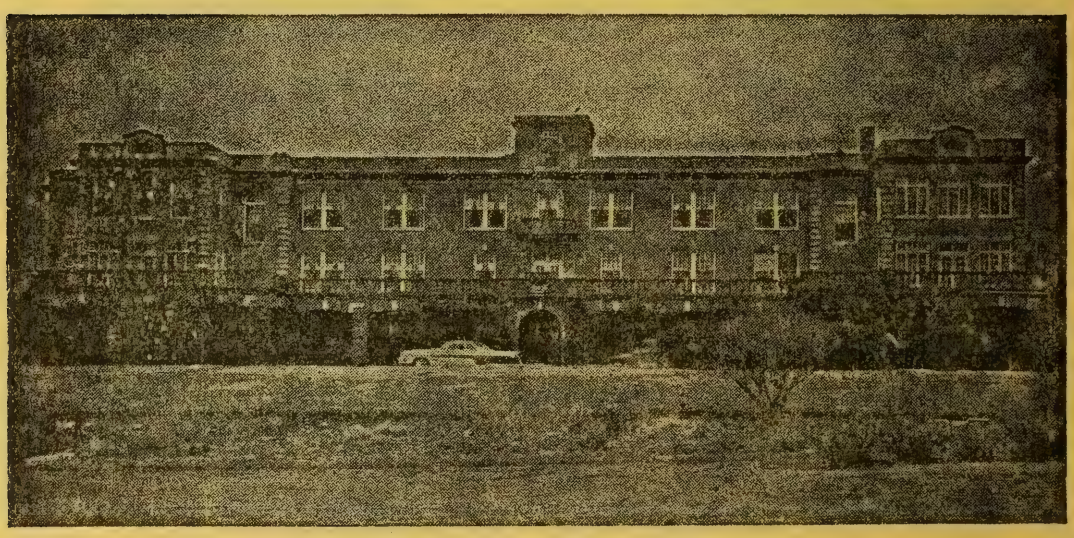
Bruckner was doomed to many years of bitter denunciation in Vienna. His symphonies, when they found belated performance, could not have appeared at a more unfavorable time. The Brahms-Wagner feud was then at its hottest. That this outwardly humble country boor should come forth with giant symphonic scores for a Wagnerian orchestra seemed the height of incongruity. It infuriated the defenders of Brahms and made the advocates of music drama who had been deriding

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston



Edwardian enchantment

in our serenely elegant wedding dress of jewelled and embroidered chantilly lace on silk organza. Its slender shaping counterpoint to the billowing beauty of the detachable train. Exclusive with Jordan Marsh Company.

BRIDAL SALON

Jordan Marsh Company

the "outmoded" symphonic form rather ill at ease. A few musicians, the conductor Herbeck, the youthful pupils, Gustav Mahler, Felix Mottl, Josef Schalk and his brother Franz, and Ferdinand Löwe, later his conductor propagandists, and such conductors as Karl Muck, Arthur Nikisch, Hans Richter, Felix Weingartner, Siegfried Ochs, such friends as the bishop Rudigier, the publisher Raettig, perceived his talents, encouraged and aided him. Others, many others, were prejudiced before they heard a note, and having endured a movement or two, walked out of the hall.

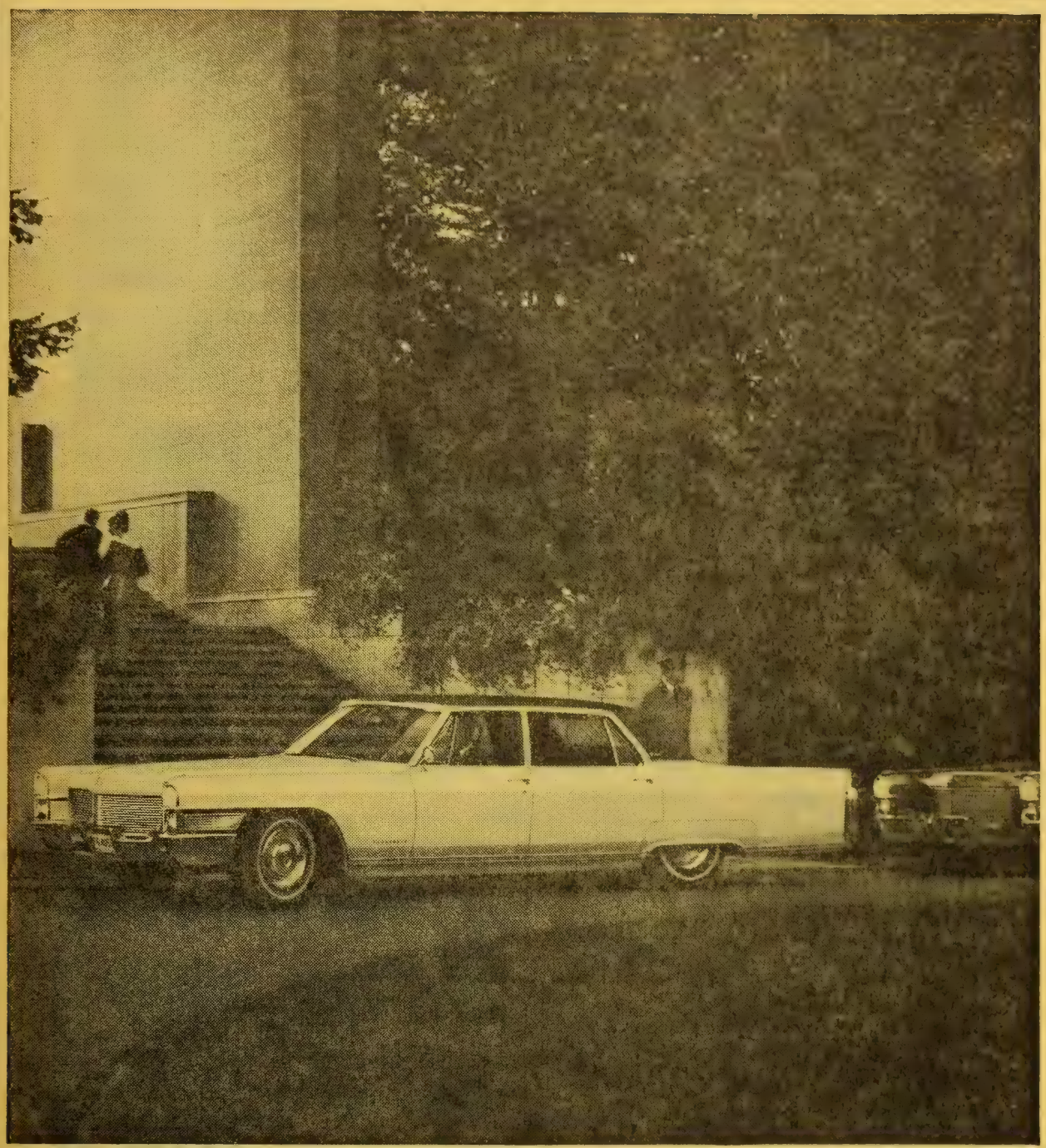
The critics were nasty. Dr. Hanslick of the *Neue Freie Press* was at first friendly, but when it appeared that the man he had endorsed as a teacher was becoming a symphonic Wagner, he about-faced and turned the full force of his scorn upon him. Now Bruckner became a convenient target for the anti-Wagnerians who were uncomfortable at Wagner's growing acclaim. When Bruckner too was loudly acclaimed at the first performance of his Eighth Symphony, the jaundiced Doctor found himself in a position of still more acute discomfort.

Yet the recognition which the Eighth brought him came late, too late, for it had been preceded by many years of almost complete neglect in Vienna. Bruckner meanwhile had never ceased composing. During those years of neglect and abuse, it is doubtful whether he fully realized that he had put himself in the anomalous position of writing in a form

Chardas
AUTHENTIC HUNGARIAN CUISINE
Wines and Cocktails
1306 Beacon, Brookline
Coolidge Corner
Res. 232-3596
Evenings from 5:00
American Express
Carte Blanche
"Come discover Caucasian Shaslik Pilaf Gypsy Baron Beef A La Stroganoff!"

A firm hand in the future...
Understanding guidance if you wish it, plus the confidence that what you have planned will be carried out to the letter are your assurances at the United States Trust Company. Our Trust Department specialists are thoroughly experienced in working with you and your counsel to preserve the standards you desire from generation to generation.

UNITED STATES TRUST COMPANY
Head Office: 30 Court Street, Boston
in the new government center
Member Federal Deposit Insurance Corporation
FULL SERVICE BANK



Visit Your Authorized Cadillac Dealer

SOMETIMES CADILLACS OUTNUMBER THEM ALL!

Wherever important events occur, you are very likely to see Cadillacs in greater numbers than all other cars combined. And this year promises to see Cadillac even more firmly entrenched as the overwhelming choice of people with a sound sense of value, an eye for good taste, and a spirit that takes to action. The new 1965 Cadillac is so new in performance, so restful in ride and handling and so abundant in luxuries, that it leaves no other logical choice in fine cars. If you're in search of quality and performance—size and luxury—in your next car, you should drive a 1965 Cadillac soon. It's at your dealer's now.

Standard of the World Cadillac

not advocated in one camp and in a style not tolerated in the other. It is probable that he was hardly aware of the trends of controversy, and it is certain that written dissertations, self-justifications on his own part, would have been simply outside of his ken. Hanslick was to him not an adversary to be met with argument, but simply a force of evil to be endured: *"Der Dämon meines Lebens."* One did not fight the devil – one turned more closely to one's faith. When the Emperor in gratitude for having received the dedication of the Eighth Symphony asked what special favor he might like, Bruckner replied as one asking a holy Father for deliverance from evil: "Would Your Majesty be kind enough to tell Mr. Hanslick not to write such bad criticisms of my work?" "Aside from the unrivalled naïveté of this request," writes Werner Wolff,* "there is a tragic undercurrent, for these words came from a tortured heart. The composer felt persecuted and was convinced that the critic exercised pernicious powers over his career. . . . He was actually afraid Hanslick might 'annihilate' him."

The power of Good eventually triumphed, notably with the introduction of the Seventh Symphony by Nikisch in Leipzig in December, 1884, by Levi in Munich in the March following, by Karl Muck in Graz a week before the Vienna première, in various cities as far west as New York and Boston (under Theodore Thomas), the Eighth Symphony in Vienna in 1892.

* *Anton Bruckner: Rustic Genius.*

Available on request

41st
ANNUAL
REPORT
FOR THE YEAR ENDED DECEMBER 31, 1964

A Diversified Investment Company

State Street
Investment
Corporation

Organized in Boston in 1924

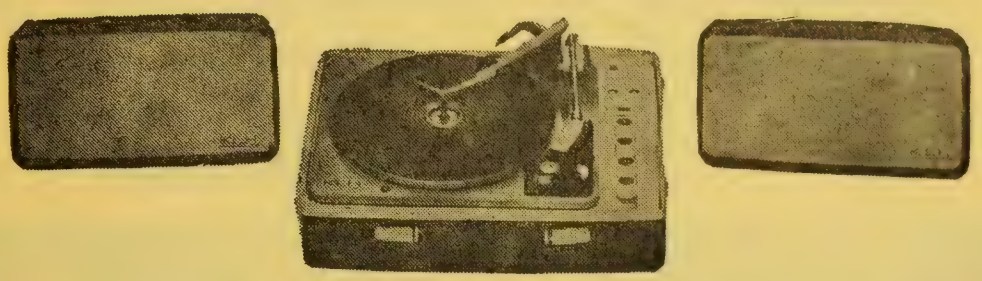
140 FEDERAL STREET, BOSTON 10, MASS.



DISCOTHÈQUE DELUXE!

Il faut que take off *les gants* (the gloves) and shoot from the hip. Regrettably, *mes amis,* there is so much *frou-frou* (tinsel, etc.) on products these days *on ne peut pas* to tell which *guillotine* has the sharpest edges ever honed!

Will you join with us this fall in a great crusade and promise to: ignore chrome trim, fancy handles, and advertising that is more a *billet d'amour* from Madison Avenue to its client than a bill of particulars?



It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque,* and they all, in our opinion, look KLH-inspired. *Zut!*

However, *il* or *elle qui pense* these machines are as similar as *pois* in a pod either is tone deaf or stunned by the power of positive imitation. The KLH Model 11 stereo portable is absolutely without peer or precedent; its sound challenges that of monstrous consoles in the $400–$600 range, makes all other portables blush for shame.

If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

RADIO SHACK

BOSTON	167 Washington St.
BOSTON	594 Washington St.
BOSTON	110 Federal St.
BROOKLINE	730 Commonwealth Ave.
CAMBRIDGE	Fresh Pond Shopping Ctr.
FRAMINGHAM	Shoppers' World
SAUGUS	N.E. Shopping Center
BRAINTREE	South Shore Plaza
LOWELL	Central Shopping Plaza
WORCESTER	Lincoln Plaza

Note: the emphasis on knowledge of French as a prerequisite to getting *anything* out of this Radio Shack *communique* is because we want to cull out a few customers from a mass of prospects. This tiny band is sharp enough to buy KLH-11 as a status symbol even if it hates music! Naturally *il faut l'argent.* $199.

It was a tardy triumph, for Bruckner was sixty-eight when the Eighth was performed, and had but four more years to live. He had spent many years mastering his craft, learning how to handle an orchestra, for he had never really had the inestimable boon of an orchestra to work with. Many more years had to pass before his music was widely performed. He never heard his Fifth Symphony or his unfinished Ninth. Only after his death came due realization. The Vienna which treated him so shabbily in his fullest years became, even before the great wars, his principal champion.

J. N. B.



JOYFUL HARBINGERS OF SPRING
have arrived in all our Shops.

Birds and Bunnies and Ducklings in porcelain and crystal • and the loveliest collection of Decorated Eggs for Easter remembrances.

DO COME IN AND BROWSE!

The Women's Educational and Industrial Union

264 Boylston Street, Boston • KEnmore 6-5651

THE FASCINATING LADY discovers NATALIE HOPF who presents a timely collection of Important Fashions from the Casual Day clothes, including Cocktail and elegance for evening.
It's showtime anytime where a warm welcome awaits you. Size 12 to 44 also half sizes 12½ to 24½.

NATALIE HOPF

19 ARLINGTON STREET (ELEVATOR SERVICE), BOSTON, MASS.

100 NATURAL CHEESES

French
Brie
Goat Cheese
Grape Cheese
Chestnut Leaf
Swiss Grapillon
Brandywine
Mushroom Nibbles
Graber Olives and Almonds
Gorgonzola
Stilton
Wenslyndale
Ekte Gjetost
Gruyere

158 MASS. AVENUE **MALBENS** CO 6-1203

Imported Prosciutto **Imported Herring**

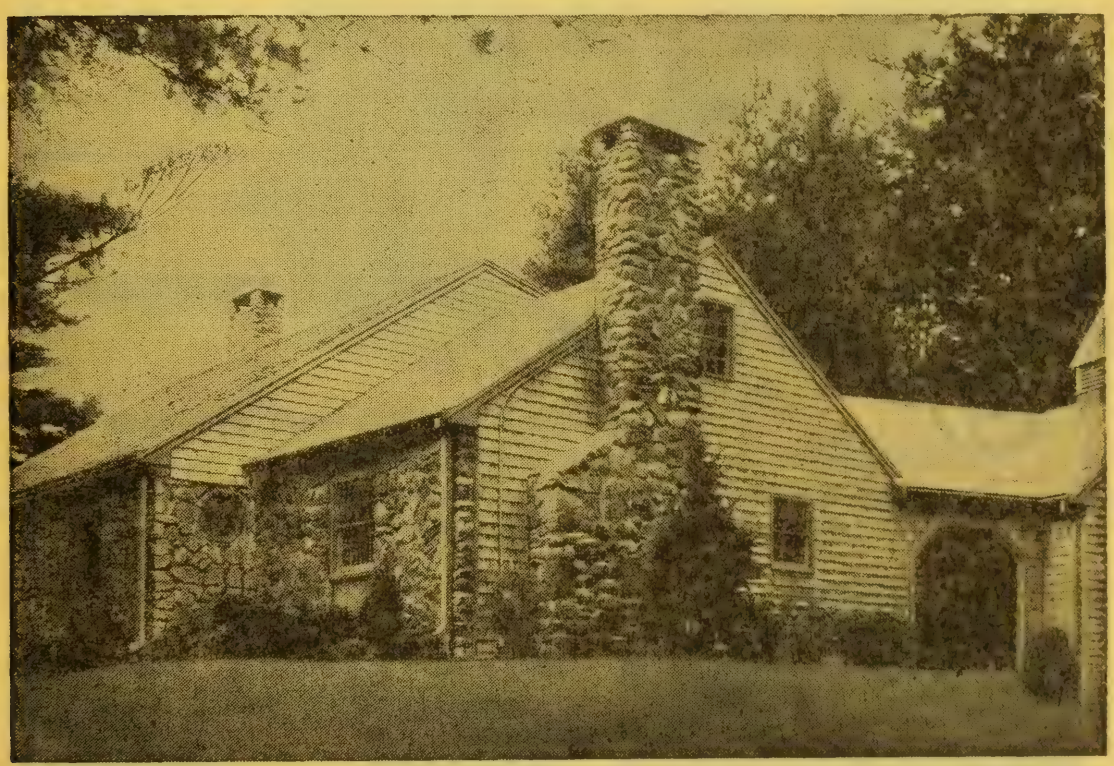
Genuine Smithfield Ham

new, modern, Flameless

This beautiful fieldstone front colonial in Sudbury is the first of some 500 fine homes planned there by builder Robert Quirk. Scattered through a 500-acre stand of pine, they will comprise one of the most attractive communities in Greater Boston. And like more and more of the homes being built today, all will be all-electric. Thanks to flameless electric heat, they will be incomparably clean, with no furnace, no combustion to spread soot and grime. And with thermostats in every room, they will offer incomparable comfort and convenience.

For more information about these and other flameless homes, call Boston Edison, HA-6-3300, extension 436 or 765.

Boston EDISON Company





Builder Robert Quirk of Sudbury says, "Because electric heat is clean, quiet, and dependable, I feel it belongs in my homes. Because I am a practical man, I know that electric heat is here to stay and homes which have heating by electricity will be modern twenty years from now."

SYMPHONY No. 8, IN C MINOR

By ANTON BRUCKNER

Born in Ansfelden, in Upper Austria, September 4, 1825;
died in Vienna, October 11, 1896

This Symphony, begun in 1884 and finished in revision in 1890,* was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony was introduced in this country by Theodore Thomas in Chicago in 1896, and first played by the Boston Symphony Orchestra under Max Fiedler on March 12, 1909. There was a second performance "by request" in the following month (April 24). The Symphony was revived by Serge Koussevitzky on March 22, 1929 and repeated April 22, 1932, April 16, 1937, February 3, 1939, October 11, 1946, and November 7, 1947. The most recent performances were on January 5–6, 1962, when William Steinberg conducted as guest.

It is scored for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons and contra-bassoon, 8 horns (4 interchangeable with tenor and bass tubas), 3 trumpets, 3 trombones, contrabass tuba, timpani, triangle, cymbals, 2 harps and strings.

The Symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

* This Symphony is here performed in its "Original Form" (*Originalfassung*) as set forth by Robert Haas and published by the *Nationalbibliotek* in Vienna, 1939.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Sharon
MEMORIAL PARK

"The Man Who Cares, Prepares"

EXECUTIVE OFFICE
SHARON MEMORIAL PARK
SHARON, MASSACHUSETTS
Telephone Boston Area 364-2855

TOYS TOGS

F.A.O. SCHWARZ
Children's World
THE WORLD'S GREATEST TOY STORE
Boston Mass. at 40 Newbury St.

BRANCHES: Ardmore, Pa., Atlanta, Ga., New York, N. Y., Cleveland Ohio, Palm Beach, Fla., Short Hills, N. J., Westchester, N. Y

IT'S FUN TO SHOP AT SCHWARZ!



Are you keeping your will up-to-date?



Having a will is better than not having one. Having one that is precisely drawn — and kept current — is much better. Your attorney knows how to draw a will and keep it up-to-date. Harvard Trust, with many years' experience as executor of estates, knows how to administer wills properly and impartially. A member of our Trust Department will be happy to discuss the practicality of your will with you and your attorney. No cost or obligation to you, of course.

FULL SERVICE BANK ®

HARVARD TRUST COMPANY

Offices in Cambridge, Arlington, Belmont, Concord and Littleton

Member F.D.I.C.

TOTAL ASSETS IN EXCESS OF $140 MILLION

When he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention – scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out by Arthur Nikisch at the *Stadttheater* in Leipzig. It made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms' camp in Vienna, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

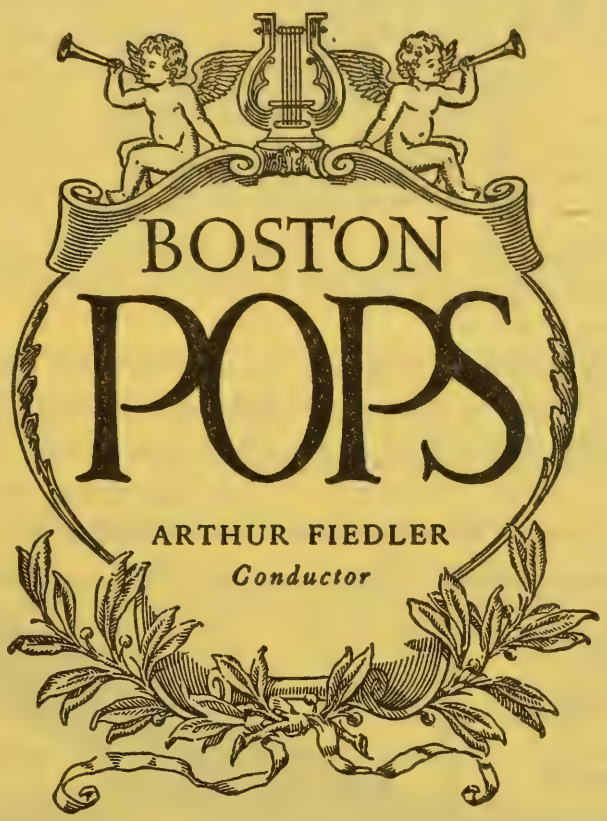
In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Symphony had its first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had care-

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the fortissimo climax for full orchestra of 1886 being slightly compressed. A much longer setting of this coda ended pianissimo. The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

EL MUNDO
La Habana, miércoles 22 de julio de 1964
ÉPOCA
DER SPIEGEL
DAS DEUTSCHE NACHRICHTEN-MAGAZIN
MATCH
WANT NEW VIEWPOINTS?
Academia
MODERN LANGUAGE CENTER
EL 4-2124

JEWELERS
81 Charles St.
BEACON HILL
RICHARD M. DANA, inc.
A custom designing service is available

OPENING TUESDAY NIGHT, APRIL 27



80th Season

APRIL 27 — JUNE 27

There will be concerts every night with the exception of Mondays through June 1. There will be no concert on Sunday, June 13.

Tickets on sale at Box Office two weeks in advance of each concert.

(CO 6-1492)

SYMPHONY HALL BOSTON

fully excluded Bruckner from its subscription concerts. Hans Richter conducted. The composer's memory was still vivid of the performance of the Seventh six years before, when a large part of the audience had walked out after each movement to a countering applause, as the music of his fondest hopes became the object of factional recriminations. The press, led by Edouard Hanslick, had then descended with unbridled ferocity upon the composer and his Symphony. In 1892 Hans Richter, who had led the battle then, was ready to face the enemy again. Bruckner having meanwhile won a considerable fame elsewhere, with the Seventh Symphony, the newly completed Eighth was anticipated with curious interest. Bruckner was loath to submit it to Vienna, fearing that another bad press would hurt his reputation in Germany. He would rather have given the Eighth to Levi in Munich or Weingartner in Mannheim.

The house was crowded. Royalty was represented. Brahms sat in the Director's Box. Siegfried Wagner was there. Hugo Wolf was there — a Brahms-hater and Bruckner's hot-headed champion, though then no longer the critic of the *Salonblatt*. This Symphony was received with tremendous applause. The composer was called out to bow after the



Heavy handwrought Moulton sterling tablespoon by The Old Newbury Crafters, 9" $21.50
12¾" pitcher spoon $25.00
12¼" platter spoon $35.00

Prices include tax

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

Quincy Square
Route 53

The FABULOUS Royal Ballet

THE ROYAL OPERA HOUSE
COVENT GARDEN, LTD.
SIR DAVID WEBSTER
GENERAL ADMINISTRATOR
in association with
The Arts Council of Great Britain
presents

formerly the *SADLER'S WELLS BALLET*



(Founded by NINETTE DE VALOIS in 1931)
Under the Management of S. HUROK
Local Presentation: AARON RICHMOND
Director — FREDERICK ASHTON
Assistant Directors — JOHN FIELD, JOHN HART, MICHAEL SOMES
Principal Conductor — JOHN LANCHBERY
Resident Choreographer — KENNETH MacMILLAN

Principals of the Royal Ballet:

SVETLANA BERIOSOVA DAVID BLAIR DESMOND DOYLE LESLIE EDWARDS
MARGOT FONTEYN* CHRISTOPHER GABLE ALEXANDER GRANT
STANLEY HOLDEN RONALD HYND GERD LARSEN DONALD MacLEARY
RUDOLF NUREYEV* ANNETTE PAGE MERLE PARK GEORGINA PARKINSON
KEITH ROSSON LYNN SEYMOUR BRIAN SHAW ANTOINETTE SIBLEY
GRAHAM USHER FRANKLIN WHITE

* Guest Artists

Company of 175 with Symphony Orchestra

MUSIC HALL

268 TREMONT STREET
BOSTON 02116

TUE. EVE., MAY 25 thru SUN. EVE., MAY 30

Repertory

(The Royal Ballet will announce casting on or about May 16)

Tue. Eve., May 25 at 8: GISELLE (full-length)
Wed. Eve., May 26 at 8: SWAN LAKE (full-length)
Thur. Eve., May 27 at 8: THE DREAM — LA BAYADERE — THE INVITATION
Fri. Eve., May 28 at 8: GISELLE
Sat. Mat., May 29 at 2:30: THE DREAM — LES BICHES — LES PATINEURS
Sat. Eve., May 29 at 8: LES PATINEURS — A WEDDING BOUQUET — THE DREAM
Sun. May 30, Mat. at 2:30, Eve. at 8: SWAN LAKE

MAIL ORDERS NOW FOR CHOICEST SEATS

to Royal Ballet, Music Hall, 268 Tremont Street, Boston 02116. Make checks payable to Royal Ballet. Enclose self-addressed stamped envelope.

PRICES — Evenings: Orchestra $8.50, $7.50, $6.50, $5.50, $4.50
Balcony $8.50, $7.50, $6.50, $5.50, $4.50, $3.50

Sat. & Sun. Matinees: Orchestra $6.50, $5.50, $4.50, $3.50, $3.00
Balcony $6.50, $5.50, $4.50, $3.50, $3.00, $2.50

NOTE: Tickets will be filled on a post-mark basis. All tickets will be mailed May 12. No telephone orders, please.

Opening night, Tue. Eve., May 25: All $8.50 tickets purchased by Diabetes Foundation, 170 Pilgrim Road, Boston 02115. All remaining prices available by mail order from Music Hall.

Scherzo, and at the end received not only one laurel wreath, as had happened before from the Wagner Verein, but three, one of them from the Emperor. Hanslick and his cohorts would not openly admit defeat, but their cause was lost. It availed the Doctor little to walk out before the end and to make much of the fact in his review that others had done the same. He called the "noisy" applauders a "minority," which apparently they were not. Hedging, he wrote, "It is not impossible that this dream-crazed *Katzenjammer* style belongs to the future — a future that we can well do without." But the wit of Hanslick, tying Bruckner to Wagner's so-called "music of the future," had quite lost its edge. Bruckner was no longer the butt of the Wagner-haters. Now sixty-eight and aging, after having been scarcely noticed for the greater part of his life, he became a revered figure, although more honored by sentiment than by performance.

• •

The first movement at once establishes a sense of mystery, of solemn grandeur, of expanse. Over a pedal tremulo by the violins the lower strings, pianissimo, give out the principal theme, portentous, but closing with a chromatic descent which later is to become a prominent feature. It subsides, and the first violins softly introduce the second subject, a rising figure (*"breit und ausdruckvoll"*), consisting of two

Seventy Years of Unique Service to the Handicapped and Needy

MORGAN MEMORIAL

95 BERKELEY STREET • BOSTON

BIRTHPLACE OF THE GOODWILL INDUSTRIES PLAN OF HELPING THE HANDICAPPED HELP THEMSELVES BY PROVIDING JOBS AND JOB-TRAINING

Autonomous Goodwill Industries now located in
127 U. S. Cities and 17 Foreign Lands

Morgan Memorial Goodwill Industries is the largest private, non-profit, non-sectarian agency in New England serving the handicapped
Eight additional, non-profit social service departments operated by Morgan Memorial are:

GOODWILL DAY NURSERY
YOUTH AND CHILDREN'S CENTER
HAYDEN GOODWILL INN FOR HOMELESS BOYS
SEAVEY SETTLEMENT FOR STRANDED MEN
ELIZA HENRY HOME FOR ELDERLY WORKING WOMEN
FRESH AIR CAMPS FOR UNDERPRIVILEGED CHILDREN
NEW ENGLAND REHABILITATION FOR WORK CENTER
YOUTH OCCUPATION CENTER

Your Gifts Are Urgently Needed, Gratefully Received, and Tax Deductible

PLEASE REMEMBER MORGAN MEMORIAL, INC., IN YOUR WILL

This space donated by the Geo. H. Ellis Printing Co.

quarter notes and a triplet. It is gentle and luminous by contrast, hovering about G major (although the whole movement is chromatically built). A third theme consisting of a descending figure of two triplets, makes it inevitable that the whole movement will be infused with this characteristic "fingerprint" of Bruckner – a melodic shape of fluent triplets. The three themes grow each from the last, and the development works these thematic elements in combination or inversion, intensified by tremolo. There is an alternation of the portentous first subject, weighted by the massive tone of the tenor tubas, and the gentler passages illuminated by the color of the high woodwinds. The movement advances proudly with rhythmic brass to a fortissimo chord and ends with the first subject, now softened into a gentle, descending pianissimo.

The scherzo (which for the first time in a symphony by Bruckner follows the opening movement in place of the slow movement) belies its title, if "scherzo" means light-hearted and playful. The character of the first movement is continued in the tension of string tremolos and restless chromaticism. The opening bars contain the whole substance of the first part, for the tremolo figure is to continue with little cessa-

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories — displayed for your convenience in co-ordinated table settings in the contemporary manner.

Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

A Fine Specialty Shop
catering from head to toe to young gentlemen who wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the Church Street Garage (right next door)
31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

WHERE TO BUY



Available in Boston area at:
Radio Shack Corp., 730 Commonwealth Ave.
Lafayette Radio, 584 Commonwealth Ave.
Audio Lab., 16 Eliot St., Cambridge
DeMambro Hi-Fi Center, 1093 Commonwealth Ave.
Minute Man Radio, 28 Boylston St., Cambridge

GARRARD, PORT WASHINGTON, N. Y.

tion, and the one-bar bass figure is constantly repeated in a seeming *moto perpetuo.* Reiteration escapes mere repetition by a continual variegation through color, dynamics, and sequence. It still has cumulative force, and the trio section brings a sense of relief. The trio is formed on a slow and extended melody which has been pointed out as Schubertian, but which is very Brucknerian for all that. It is first heard from the first violins over a pizzicato accompaniment. Contrary to classical precedent it undergoes development as did the first part. Bruckner here uses the harp for the first time in a symphony. The da capo is an exact repetition.*

The long adagio grows upon the plan of a first and second section, the return of each in amplified eloquence, and the final return of the first – in blackboard parlance, A - B - A - B - A. Each section is based upon a long and deeply expressive melody, the first introduced by the violins over soft, syncopated chords. The second (after harp arpeggios) is first intoned by the cellos, to a tremolo accompaniment. Bruckner continues in his favorite way of building with increasing emotion to

* Bruckner, the most "absolute" of symphonic composers, sometimes indulged in word pictures of his music according to the current mode. He once characterized this Scherzo as typical of "The German Michael." *Der deutsche Michel* is the plain, honest, lumbering peasant type of Germany. Franz Schalk did him a disservice when he wrote an analysis of the Symphony to be circulated at the first performance and quoted Bruckner's allusion to *Der deutsche Michel* in the Scherzo. This was probably a momentary fancy of Bruckner's, and not intended as an official statement. Hanslick and others saw here a breach in the armor of Brucknerian enthusiasm, for true humor is hardly conspicuous in the Symphonies. He wrote: "If a critic had spoken this blasphemy, would probably have been stoned to death by Bruckner's disciples."

NATIONAL LIFE INSURANCE CO.
OF VERMONT
Serving Boston Since 1850
Purely Mutual
Life Insurance — Annuities
with
Lowest Average Premiums
THE HOLLADAY AGENCY
131 CLARENDON STREET
BOSTON 02117
Telephone 262-1250

STAR
MARKETS
The Quality Leader

T. O. METCALF CO.
LETTER PRESS *PRINTING* PHOTO OFFSET
BOSTON, MASS. 02210
51 MELCHER STREET *Telephone:* HANCOCK 6-5050

a climax and suddenly subsiding to pianissimo. The return of each subject brings a further unfolding, whether of fresh melodic contour or accompanying elaboration. At last there is a long cadence on fragments of the first theme, subsiding to pianissimo, where the horns and finally the trombones are matched with the first violins. If there are intimations of *Tristan* in the opening accompaniment, or coloristic chord chains, or chromatically mounting sequences, it should be remembered that much music in the eighties was infused with Wagner, and it could be asked whether any composer used Wagnerisms more surely to his own personal ends.

The finale is akin to the opening movement in chords of solemn grandeur, and builds to even greater tonal climaxes. The movement is again in sonata form, with three prominent themes, the first based on rhythmic chords for the full winds and strenuously impelled by a figure in the strings, suggestive of the pound of hoofbeats. The second subject, in slower tempo, is more peaceful but still solemn, and the third, which shortly follows and is in the original tempo, is characterized by chains of descending harmonies in the winds. The development is extensive, and according to Bruckner's way, given to sudden contrasts. Before the close there are worked between the themes reminiscences of the first three movements. The Symphony ends in a proud and confident C major. Never did Bruckner use his cohorts of brass with more telling results than in this finale.

ERNEST F. DIETZ, *President* Established 1908

George Dietz Company
INCORPORATED

339 NEWBURY STREET
BOSTON

Painting Contractors and Decorators

Professional color planning—application of paint finishes, wallcoverings and decorations—for new construction, renovations and building maintenance.



TURN-OF-THE-CENTURY PHOTO AT SUNSHINE.
QUALITY HAND-FINISHED LAUNDERING SERVICE FOR MORE THAN HALF-A-CENTURY.

Sunshine Laundry
TEN PENNIMAN ROAD
ALLSTON 34, MASS.
TELEPHONE BEACON 2-1790

(Continued from page 1479)

July 30

Charles Munch, Guest Conductor
Vivaldi Concerto Grosso, Op. 3, No. 11
Sibelius Symphony No. 7
Honegger Symphony No. 4
Roussel *Bacchus and Ariane*

July 31

Tchaikovsky Prelude, *Queen of Spades*
Prokofiev Symphony No. 6
Beethoven Violin Concerto (Stern)

August 1

Charles Munch, Guest Conductor
Mendelssohn Symphony No. 5
Franck Symphonic Variations (Henriot-Schweitzer)
Ravel Piano Concerto (Henriot-Schweitzer)
Ravel *La Valse*

August 6

Jean Martinon, Guest Conductor
Weber Overture, *Der Freischütz*
Schumann Symphony No. 1
Ravel *Le Tombeau de Couperin*
Debussy *La Mer*

August 7

Jean Martinon, Guest Conductor
Martinon Overture for a Greek Tragedy
Stravinsky *Jeu de Cartes*
Berlioz Fantastic Symphony

August 8

Beethoven Choral Fantasia (Serkin)
Bartók Concerto for Orchestra
Beethoven Piano Concerto No. 4 (Serkin)

August 13

Eleazar Carvalho, Guest Conductor
Haydn Symphony No. 99
Lutoslawski *Jeux Venitiens*
Stravinsky *Le Sacre du Printemps*

August 14

Strauss *Don Juan*
Copland Music for a Great City
Beethoven Piano Concerto No. 5 (Cliburn)

August 15

Leopold Stokowski, Guest Conductor
Bach Passacaglia and Fugue
Schubert "Unfinished" Symphony
Shostakovitch Symphony No. 5

August 20

Beethoven Overture, Leonore No. 2
Wagner *Lohengrin,* Act I (Amara, Konya, Gorr, Hines, Dooley, Marsh, Chorus pro Musica)

August 21

Wagner *Lohengrin,* Act II

August 22

Beethoven Overture, Leonore No. 3
Wagner *Lohengrin,* Act III



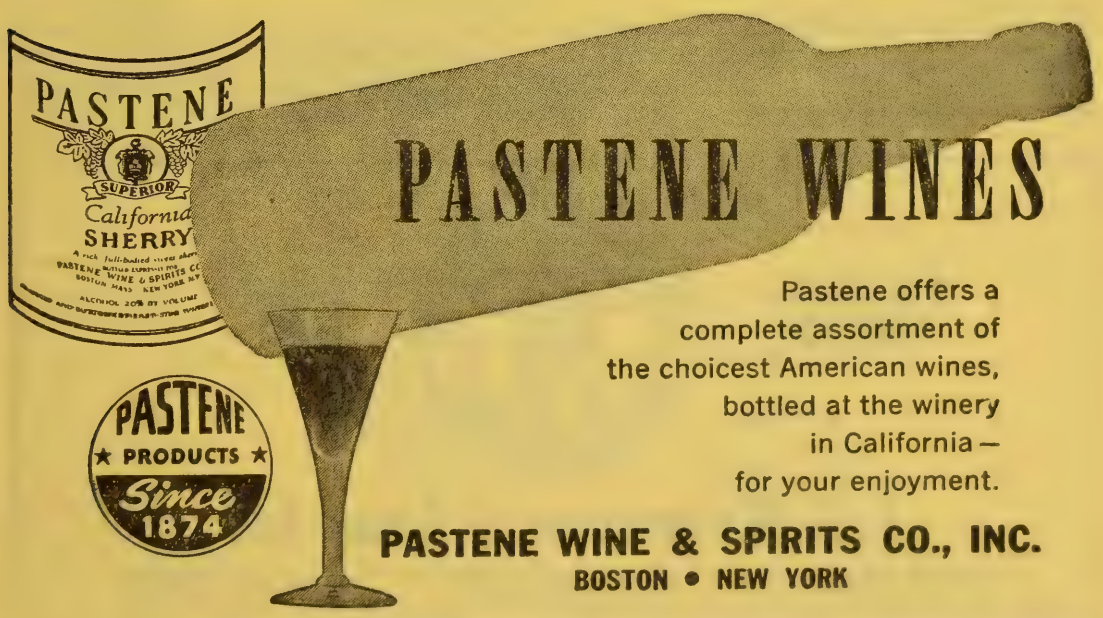
THE QUEST FOR THE ORIGINAL BRUCKNER

TWENTY-NINE years after the Ninth Symphony was brought to the light of performance, after the passage of a generation, the disclosure of a Bruckner problem caused considerable disturbance. A Bruckner tradition had firmly rooted itself, and the sudden discovery in 1932 that the well-known and much beloved scores were only doctored versions caused dismay, recriminations, and almost a split in the Bruckner movement in Central Europe. The publication of the symphonies and choral works in their original form by the *Deutschen Bruckner Gesellschaft* in Vienna* was a factual challenge, supported by the composer's own manuscripts, fully written out in ink, including the dynamic indications. Scores of the symphonies (notably the Fifth and the Ninth), which devotees of this master had repeatedly heard and studied through the better part of their lives as the veritable expression of Bruckner and as peaks of his achievement, were suddenly exposed as versions liberally "improved" by his disciple-conductors, apparently to suit their own working ideas of effectiveness. It appeared that the instrumentation had been altered in many places, cuts had been made, in some passages harmonies had been changed and notes had been added. The offenders – they were the brothers Franz and Josef Schalk and Ferdinand Löwe – could not be called to account, for they had since died.†

On the occasion of the first performance of the "original" Ninth

* This complete critical edition has included the First, Second, Fourth, Fifth, Sixth, Eighth and Ninth Symphonies, four "Orchestra Pieces," a March in E-flat major, and the following choral works: Requiem in D minor, Missa Solemnis in B-flat minor, and the motet "*Christus factus est.*" This edition of the Eighth Symphony is used in the present performances.

† Josef Schalk had died in 1911, Franz Schalk in 1931, Ferdinand Löwe in 1925.



Symphony in New York, under Mr. Klemperer, Lawrence Gilman dismissed Ferdinand Löwe as Bruckner's "pious but unperceptive and bowdlerizing editor," and his handiwork as the "garbling emendations of an overzealous friend." Mr. Gilman admitted that Löwe's intentions had no doubt been honorable and compared him to Rimsky-Korsakov as the "perverter" of Moussorgsky's "Boris." "This is another case of a conventional and academic intelligence exercising itself upon the product of a creative mind essentially different in reach and character, whose processes it is incapable of understanding."

These were hard words, even though Lawrence Gilman backed up his statement by quoting incriminating passages from the Löwe version. Ferdinand Löwe† was a pupil of Bruckner to whom the master entrusted his scores for performance and to whom he often looked for advice. Together with Nikisch and Muck he was one of the most eloquent proponents of Bruckner in an age when to play Bruckner at all was to invite hostility in some quarters. The dramatic situation of the original composer posthumously overdressed by a well-meaning colleague (Bruckner and Moussorgsky are similar cases) is the sort which stirs impulsive championship on all sides — and sometimes a too ready condemnation before a dispassionate examination of the evidence. It should be remembered that in the case of his earlier symphonies, as well as his Ninth, Bruckner was a constant reviser, as if in his own mind there was no such thing as finality in the instrumentation of any single work. He was like Mahler and Debussy and other composers in this respect but unlike them in that he was not an assured master of orchestral treatment. He was ready not only to retouch but to accept retouching by his expert pupils (not spinelessly, however, according to the testimony of Friedrich Klose). Not only did he trust the Schalks and Löwe — he contracted for the publication of their "improved"

† Ferdinand Löwe was born in Vienna February 19, 1865. He was a pupil of Bruckner at the Conservatory and later conductor of the Kaim Orchestra in Munich and (1898–1900) *Kapellmeister* at the State Opera in Vienna. He conducted the *Gesellschaftkonzerte* 1900–1904, when he resigned to become conductor of the Wiener *Konzertverein-Orchestre*. He was also prominent as a conductor in Budapest and Berlin. He died in Vienna January 6, 1925.

FUNERAL SERVICE

J.S. WATERMAN & SONS SINCE 1832 FUNERAL SERVICE

SINCE 1832

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Leo Panasevich
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Julius Schulman
Gerald Gelbloom

Second Violins

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Raymond Sird
Laszlo Nagy
Ayrton Pinto
Victor Manusevitch
Giora Bernstein
Minot Beale
Michael Vitale
Amnon Levy

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhapé
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
John Sant Ambrogio
Peter Schenkman
Luis Leguia
Jascha Silberstein

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

Rosario Mazzeo, *Personnel Manager*

versions, and listened benignly while they performed these versions from the printed score and parts. In the case of the posthumous Ninth, where no such sanction was possible, and where the composer, having learned a thing or two about orchestration in the writing of eight symphonies, left a filled out and specific score, Löwe should certainly have restrained his zeal.

A comparison of the two scores shows changes only in detail, which would hardly be noticed by a casual listener. They are concerned mainly with a redistribution of the instrumental parts. The Adagio is hardly touched. In the first two movements, wood winds sometimes double the strings, reinforcing the melodic line in the violins, violas, or cellos. The tendency of Löwe, then, is to mix colors in the interest of thematic emphasis or balance where Bruckner used his choirs independently. Löwe sometimes points a climax by an *accelerando,* or by delaying the entrance of certain instruments until the peak, whereas Bruckner tended to stronger and blunter contrast of dynamics. Löwe also adjusts the tonal balance by putting a restraining hand on the brass, reducing or modifying its strength. His tendency is toward smoother transition and flow of line. His version undoubtedly made a powerful impression in performance, if performance-success can be called justification. As a conductor, he did not go much further than many others in good repute, who have been known to strengthen by doubling in the scores of composers at least as sacrosanct as Bruckner. Of course when it comes to editing for publication, the case is different. Löwe's family (so states Paul Stefan) claimed that some alterations in the Ninth Symphony were approved by Bruckner. Yet Bruckner's manuscript (of which a page is reproduced from holograph by Orel in the *"Gesamtausgabe"*) is no mere sketch, but fully written out in notation, in ink, the dynamic indications carefully made. There are two matters of detail in which Löwe has plainly obscured his master's clear intention — the characteristic *"Luftpause,"* the suspensive rest with which Bruckner liked to follow a loud climactic chord. Löwe, as if uneasy about these, has filled in with a wood wind phrase in the first movement, and in the scherzo (transition to trio) with drum taps.

Löwe has been accused of "Wagnerizing" Bruckner, yet he could hardly have outstripped Bruckner himself in adulation of Wagner's orchestral ways. Bruckner in his Ninth as in other of his symphonies often reflected Wagner's chromatic and figural coloring, but being an original, and wholly different in intent, he turned them to his own uses. The epithet Löwe's detractors have cast at his Bruckner edition that it is an "arrangement," is of course grossly unfair. The worst of his detractors admit his outstanding ability, his close knowledge of Bruckner, and the confidence Bruckner had in him. Whatever he did, they say, there can be no question that he "meant well."

• •

The fact that Bruckner jokingly called Löwe "my Berlioz" would in truth indicate a tendency on the part of this conductor to overpoint, to make the symphonic discourse adroit and suave. Bruckner was certainly never the polished sort, either as man or artist. His musical thinking was in terms of the organ — massive, forceful by direct contrast. Too much of the Berlioz sleekness in the orchestration of the Ninth Symphony was observed by Max Auer, who also spoke for others in giving his impression of the first performance in 1903 as he then still

remembered it: "After that first delightful surprise, discerning listeners began to notice frequent details in the music which seemed inexplicable in the light of Bruckner's well-know frank and sturdy symphonic character. When the Scherzo leaped lightly forth, all a-glitter with typically French *esprit,* the audience was reminded of the scintillating manner of Berlioz's orchestration. In the minds of many there arose some such questions as these: Where are those abrupt, Bruckneresque transitions between the passages? Why do the various phrases end in gentle expirations? In short, whence comes this odd finesse, this smooth polish, into the work of a composer universally noted for his rugged individuality?" But these misgivings might better have been divined thirty years before.

Such is the extraordinary and perplexing situation which has arisen from the relation between this strange composer and his more technically adroit pupils. Egon Wellesz has contributed some plausible reflections on the subject:

"With Bruckner, the alterations in the scores are the sign of the composer's struggle to give reality to the sounds he heard in his mind. There can be no doubt that it is the manuscript that gives the purer and clearer external picture of the score, so far as voice leading is concerned. But it seems to me to be pertinent to the issue also that Bruckner was never satisfied with the instrumentation, just as he never was with the form, for the purity of the inner conception would find no realization in the outer realm of sound. Just as Bruckner suffered because he was obliged to write for the tempered scale while his inner

Marlboro
Music Festival

MARLBORO, VERMONT

RUDOLF SERKIN • *Artistic Director*

15th Anniversary Season

Pablo Casals

WILL CONDUCT THE FESTIVAL ORCHESTRA
AND HOLD CELLO MASTER CLASSES

Weekend Concerts

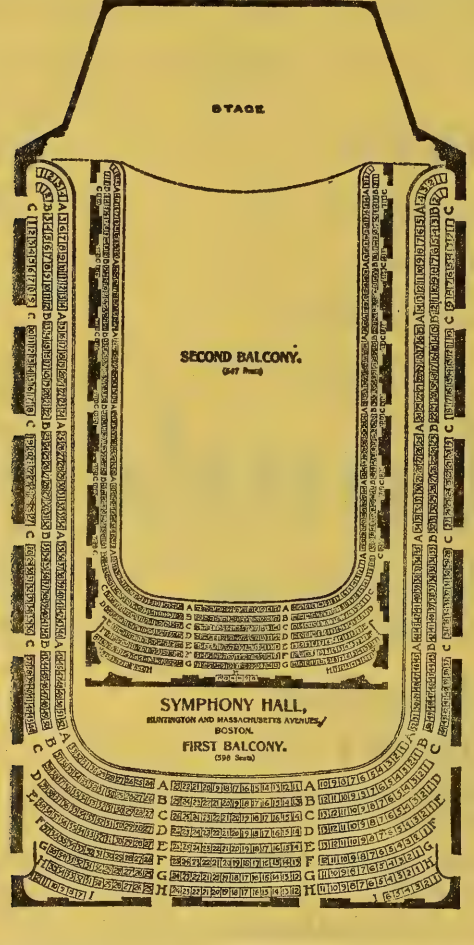
JULY 2 • AUGUST 15

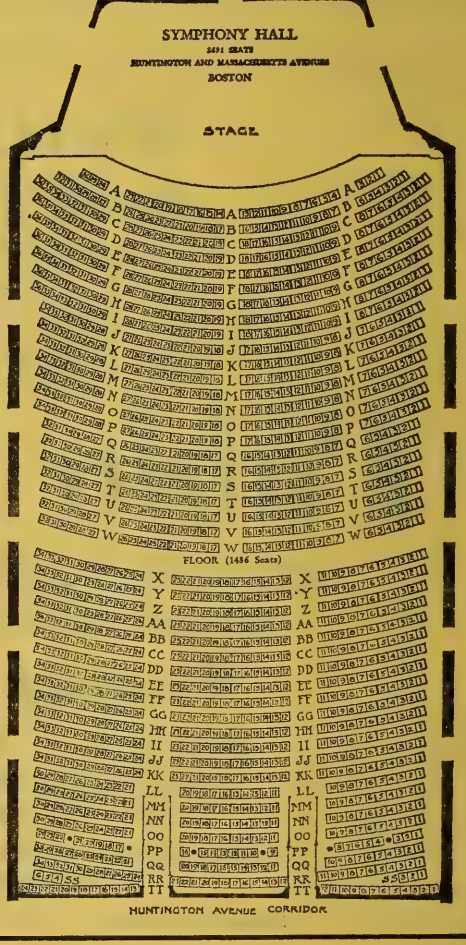
Information about tickets, open rehearsals
and master class auditioning from:

Marlboro Music Festival, Box B, 1430 Spruce Street
Philadelphia, Pa. 19102

Steinway Piano *Columbia Records*

ear always heard the pure scale, so he heard in his mind a sound he was unable to translate by means of instruments with their imperfections. His doubt that it would be possible to realize the inner image is the psychological reason why Bruckner continually added improvements to his instrumentation and listened to the advice of his friends and pupils when, as practical executants, they recommended alterations. One may suppose, therefore, that in some instances Bruckner went farther in the retouching of the instrumentation than was absolutely necessary and let himself be persuaded by friends to make alterations often dictated merely by the taste of the times, which liked fullness and tenderness and cared little for the abrupt contrasts of tone which Bruckner, as organist, favored. . . . Orchestration was to him nothing more than a *means* by which to express in sound his inner vision. He, the inventor of lovely melodies and powerful themes, accorded it no more importance than to concede that it merited a certain amount of dexterity. In the major distribution of instrumental contrasts he was never mistaken. What he apportioned to the individual instruments as thematic material was always extremely effective. He erred only in overestimating the possible strength of a single woodwind instrument or in orchestrating too thickly a long *fortissimo* in the brass, or in keeping one section of the orchestra active for too long a stretch, or in using the oboe in too high a range, etc. — errors that could be corrected easily without disturbing what was essential." J. N. B.







"Financial Cabinet" team calls on customers for current investment review

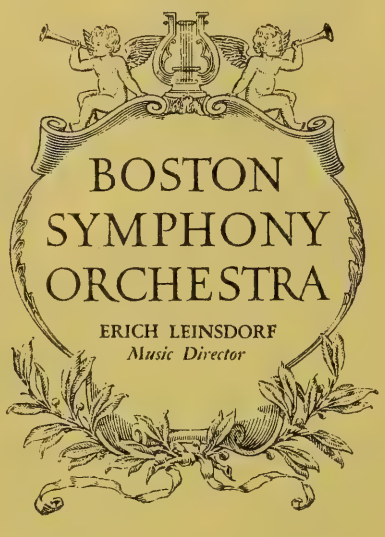


Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. ☐ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion, retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. ☐ If this approach makes sense to you, why not plan to discuss your financial problems with our specialists today. Write us a letter, or telephone Area Code 617 LI 2-9450, Ext. 226. ©

BOSTON SAFE DEPOSIT AND TRUST CO.

100 Franklin St., Boston, Mass. 02106

TUNE IN BOSTON SYMPHONY ORCHESTRA WCRB 1330 AM/FM 102.5 • SATURDAYS 8:25–10:30 P. M.



The Trustees, Mr. Leinsdorf and the members of the Orchestra extend heartfelt thanks to the Council and the Friends of the Boston Symphony Orchestra for their enthusiasm and significant support of the Orchestra.

Although the Orchestra's winter season concludes with this concert, may we remind you that membership in the Friends is always available to everyone interested in the work of the Orchestra.

WORKS PERFORMED AT THIS SERIES OF CONCERTS DURING THE SEASON 1964–1965

			PAGE
BACH: Sinfonia from Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte"	XV	*January* 29–30	907
Concerto in D minor for Two Violins and String Orchestra (In Memory of SIR WINSTON CHURCHILL) (JOSEPH SILVERSTEIN and ALFRED KRIPS)	XV	*January* 29–30	908
Passacaglia and Fugue in C minor	XX	*March* 12–13	1227
BARTÓK: Concerto No. 3 for Piano and Orchestra (SIDNEY FOSTER)	XXIII	*April* 9–10	1434
BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68	I	*September* 25–26	38
Violin Concerto in D major, Op. 61 (ISAAC STERN)	XIV	*January* 15–16	857
Overture, Leonore No. 2	XVI	*February* 5–6	971
Symphony No. 8, in F major, Op. 93	XVI	*February* 5–6	978
BERG: "Le Vin," Concert Aria (To a text by Charles Baudelaire) (PHYLLIS CURTIN)	XVI	*February* 5–6	991
BERGER: Polyphony	II	*October* 2–3	86
BERLIOZ: Overture, "The Roman Carnival," Op. 9	V	*October* 30–31	267
Overture to "Benvenuto Cellini," Op. 23	XVII	*February* 12–13	1035
BRAHMS: "Academic Festival" Overture, Op. 80	I	*September* 25–26	11
Symphony No. 2, in D major, Op. 73	X	*December* 11–12	627
Concerto in A minor for Violin and Violoncello, Op. 102 (JOSEPH SILVERSTEIN and JULES ESKIN)	XI	*December* 18–19	695
Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN)	XIX	*March* 5–6	1204
Rhapsody for Contralto Solo, Male Chorus and Orchestra, Op. 53 (SHIRLEY VERRETT)	XXI	*March* 19–20	1305
Variations on a Theme of Haydn, Op. 56a	XXIII	*April* 9–10	1454
BRUCKNER: Symphony No. 8 in C minor	XXIV	*April* 16–17	1516
BUSONI: Rondo Arlecchinesco, Op. 46	XXIII	*April* 9–10	1419
CARTER: Variations for Orchestra	III	*October* 9–10	146
COPLAND: Music for a Great City	XXIII	*April* 9–10	1458
DEBUSSY: Ibéria ("Images," No. 2)	XVII	*February* 12–13	1042
DELIUS: "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"	V	*October* 30–31	276

DVOŘÁK: Symphony No. 3, in E-flat major (Op. 10)
IX *November* 27–28 536

ELGAR: Symphony No. 2, in E-flat major, Op. 63 VI *November* 6–7 364

FINE: Toccata Concertante XI *December* 18–19 671

GLUCK: Music of the Blessed Spirits in the Elysian Fields from "Orpheus and Eurydice" (In Memory of JAMES J. REEB)
XX *March* 12–13

HAYDN: Symphony in G major, "Oxford," No. 92 VI *November* 6–7 345

Symphony in A major, No. 21 IX *November* 27–28 523

The Seasons ("Die Jahreszeiten") XII *January* 1–2 715

HONEGGER: Symphony No. 4, "Deliciae Basilienses"
XVIII *February* 19–20 1120

HUGGLER: "Sculptures," Op. 39 (BETHANY BEARDSLEE) VII *November* 13–14 395

KODÁLY: Variations on a Hungarian Folk Song, "The Peacock"
VIII *November* 20–21 459

Suite from the Comic Opera, "Háry János" XVI *February* 5–6 1012

LEWIS: "Designs for Orchestra" X *December* 11–12 604

LISZT: Piano Concerto in A major, No. 2 (VAN CLIBURN) VIII *November* 20–21 468

Piano Concerto in E-flat major, No. 1 (VAN CLIBURN) VIII *November* 20–21 468

MAHLER: Symphony No. 6, in A minor VII *November* 13–14 400

MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56
II *October* 2–3 108

Symphony No. 5, in D minor, "Reformation," Op. 107
XVIII *February* 19–20 1108

MENOTTI: "The Death of the Bishop of Brindisi," for Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra
IV *October* 16–17 220

MOUSSORGSKY: "Pictures at an Exhibition" (Arranged for Orchestra by Maurice Ravel) III *October* 9–10 172

MOZART: Symphony No. 38, in D major, "Prague," K. 504
II *October* 2–3 75

Symphony No. 33, in B-flat major, K. 319 X *December* 11–12 587

Divertimento in D major, for Strings, K. 136
XVIII *February* 19–20 1099

Divertimento in B-flat major, for Strings and Two Horns, K. 287
XXI *March* 19–20 1291

PISTON: Symphony No. 8 XIX *March* 5–6 1183

PROKOFIEV: Symphony No. 6, in E-flat minor, Op. 111
XIV *January* 15–16 850

"Alexander Nevsky," Cantata for Chorus and Orchestra, with Mezzo-Soprano, Op. 78 XXI *March* 19–20 1324

PURCELL: Suite from the Dramatick Music of Henry Purcell (Arranged by Barbirolli) VI *November* 6–7 331

RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2 XVII *February* 12–13 1062

"Rapsodie Espagnole" XVIII *February* 19–20 1135

RESPIGHI: "Vetrate di Chiesa" ("Church Windows"), Four Impressions for Orchestra IV *October* 16–17 217

ROSSINI: Overture to "La Scala di Seta" XIII *January* 8–9 779

ROUSSEL: Symphony No. 4, Op. 53 XVII *February* 12–13 1056

RUGGLES: "Portals" XXIII *April* 9–10 1430

SCHOENBERG: Introduction and Song of the Wood-Dove from "Gurre-Lieder" (Part I) (LILI CHOOKASIAN) IV *October* 16–17 206

Concerto for Violin and Orchestra, Op. 36 (JOSEPH SILVERSTEIN) XXII *March* 26–27 1362

SCHUBERT: Symphony No. 4, in C minor, "Tragic" III *October* 9–10 139

Symphony in B minor, "Unfinished" XX *March* 12–13 1230

SCHULLER: Seven Studies on Themes of Paul Klee VIII *November* 20–21 499

SCHUMANN: Overture to Byron's "Manfred," Op. 115 IV *October* 16–17 203

Symphony No. 3, in E-flat major, "Rhenish," Op. 97 XI *December* 18–19 651

SHOSTAKOVITCH: Symphony No. 1, Op. 10 I *September* 25–26 16

Concerto for Violin and Orchestra, Op. 99 (LEONID KOGAN) IX *November* 27–28 566

Symphony No. 5, Op. 47 XX *March* 12–13 1258

SIBELIUS: Symphony No. 2, in D major, Op. 43 V *October* 30–31 311

STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20 XIX *March* 5–6 1163

The Awakening of Helen from "The Egyptian Helen," Op. 75 (LEONTYNE PRICE) XXII *March* 26–27 1365

Excerpts from "Salome," Op. 54: Dance of the Seven Veils; Interlude; Final Scene (LEONTYNE PRICE) XXII *March* 26–27 1370

STRAVINSKY: "Pulcinella," Ballet with Song in One Act XIII *January* 8–9 794

"Agon," Ballet XV *January* 29–30 924

TCHAIKOVSKY: Prelude to "The Queen of Spades"	XIV	*January* 15–16	843
Symphony No. 4, in F minor, Op. 36	XV	*January* 29–30	947
VAUGHAN WILLIAMS: Symphony No. 6	V	*October* 30–31	280
WAGNER: Excerpts from "Götterdämmerung" (Dawn; Siegfried's Rhine Journey; Interlude, Act I; Prelude to Act II; Siegfried's Death; Conclusion)	XIII	*January* 8–9	812
Prelude to "Lohengrin"	XXIV	*April* 16–17	1490
WEBER: Overture to "Oberon"	XXII	*March* 26–27	1355

GUEST CONDUCTORS

RICHARD BURGIN (Associate Conductor): October 9–10
SIR JOHN BARBIROLLI: October 30–31; November 6–7
CHARLES MUNCH: February 12–13; 19–20
LEOPOLD STOKOWSKI: March 12–13
AARON COPLAND: April 9–10

WORKS PERFORMED FOR THE FIRST TIME IN THE FRIDAY–SATURDAY SERIES

BACH	Sinfonia from Cantata No. 174
BARTÓK	Concerto for Piano and Orchestra, No. 3
BERGER	Polyphony
BUSONI	†Rondo Arlecchinesco
CARTER	Variations for Orchestra
COPLAND	Music for a Great City
DVOŘÁK	†Symphony No. 3, in E-flat major (Op. 10)
HAYDN	†Symphony No. 21, in A major The Seasons ("Die Jahreszeiten")
HUGGLER	*"Sculptures," Op. 39
KODÁLY	Variations on a Hungarian Folk Song, "The Peacock"
LEWIS	†Designs for Orchestra
MAHLER	†Symphony No. 6, in A minor
MENOTTI	†The Death of the Bishop of Brindisi
MOZART	Symphony No. 33, in B-flat major, K. 319
PISTON	*Symphony No. 8
PROKOFIEV	†"Alexander Nevsky"

PURCELL	†Suite from the Dramatick Music of Henry Purcell (Arranged by Barbirolli)
ROSSINI	Overture to "La Scala di Seta"
RUGGLES	†"Portals"
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder"
	†Violin Concerto
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99
STRAUSS	†The Awakening of Helen from "The Egyptian Helen"
	Interlude and Final Scene from "Salome"
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act
TCHAIKOVSKY	Prelude to "The Queen of Spades"

* First performance
† First performance in Boston

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Brahms — 6; Mozart — 5; Beethoven — 4; Bach, Haydn, Shostakovitch, Strauss — 3; Berlioz, Kodály, Liszt, Mendelssohn, Prokofiev, Ravel, Schoenberg, Schubert, Schumann, Stravinsky, Tchaikovsky, Wagner — 2; Bartók, Berg, Berger, Bruckner, Busoni, Carter, Copland, Debussy, Delius, Dvořák, Elgar, Fine, Gluck, Honegger, Huggler, Lewis, Mahler, Menotti, Moussorgsky, Piston, Purcell, Respighi, Rossini, Roussel, Ruggles, Schuller, Sibelius, Vaughan Williams, Weber — 1 each. Total: 80 works by 48 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

BETHANY BEARDSLEE (Huggler: Sculptures). November 13–14. Sketch 389

HELEN BOATWRIGHT (Haydn: The Seasons). January 1–2. Sketch . 709

CHARLES BRESSLER (Haydn: The Seasons). January 1–2. Sketch . 709

LILI CHOOKASIAN (Schoenberg: Song of the Wood-Dove from "Gurre-Lieder"; Menotti: The Death of the Bishop of Brindisi). October 16–17. Sketch 197

VAN CLIBURN (Liszt: Piano Concertos in A major and E-flat major). Sketch 453

PHYLLIS CURTIN (Berg: "Le Vin"). February 5–6.

JULES ESKIN (Brahms: Concerto in A minor for Violin and Violoncello). December 18–19. Sketch 645

*SIDNEY FOSTER (Bartók: Piano Concerto No. 3). April 9–10. Sketch 1349

GRANT JOHANNESEN (Brahms: Piano Concerto No. 2). March 5–6. Sketch 1157

Leonid Kogan (Shostakovitch: Violin Concerto). November 27–28. Sketch 517

Alfred Krips (Bach: Concerto in D minor for Two Violins and String Orchestra). January 29–30. Sketch 901

George London (Menotti: The Death of the Bishop of Brindisi). October 16–17. Sketch 197

*Thomas Paul (Haydn: The Seasons). January 1–2. Sketch . . 709

(Stravinsky: "Pulcinella"). January 8–9. Sketch . 774

Leontyne Price (Strauss: The Awakening of Helen from "The Egyptian Helen"; Final Scene from "Salome"). March 26–27. Sketch 1350

Jerold Siena (Stravinsky: "Pulcinella"). January 8–9. Sketch . . 773

Joseph Silverstein (Brahms: Concerto in A minor for Violin and Violoncello; Bach: Concerto in D minor for Two Violins and String Orchestra; Schoenberg: Violin Concerto). December 18–19; January 29–30; March 26–27).

Isaac Stern (Beethoven: Violin Concerto). January 15–16. Sketch. 837

Helen Vanni (Stravinsky: "Pulcinella"). January 8–9. Sketch . . 773

*Shirley Verrett (Brahms: Rhapsody for Contralto; Prokofiev: "Alexander Nevsky"). March 19–20. Sketch 1285

* Artists who have appeared for the first time with the Boston Symphony Orchestra.

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses: Handel and Haydn Society Chorus, Edward F. Gilday, Director (Haydn: The Seasons)

Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, Conductor (Brahms: Rhapsody for Contralto Solo, Male Chorus and Orchestra; Prokofiev: "Alexander Nevsky")

New England Conservatory Chorus, Lorna Cooke de Varon, Conductor (Menotti: The Death of the Bishop of Brindisi)

Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, Music Director (Menotti: The Death of the Bishop of Brindisi)

Cimbalom: Toni Koves-Steiner (Kodály: Suite from "Háry János")

Harpsichord: Luise Vosgerchian (Haydn: The Seasons)

Erich Leinsdorf played the harpsichord continuo in Haydn's Symphony in A major, No. 21, and Bach's Sinfonia from Cantata No. 174.

ENTR'ACTES

		PAGE
BURK, JOHN N.	The Boyhood of Shostakovitch	25
	Mendelssohn Today	92
	Schoenberg at the Crossroads	154
	Vaughan Williams	298
	England's Greatest Composer	336
	Beethoven, Thayer and Elliot Forbes	356
	The Well-Intentioned Annotator	424
	The Mismating of Bruckner and Mahler	435
	Liszt and the "Eternal Feminine"	476
	"A Simple Bohemian Musikant"	546
	Mozart and the Symphony	592
	The Virtuoso Conductor	679
	Pergolesi — A Frail Dreamer	806
	Beethoven's Vienna	870
	Bach's Years of Chamber Music at Cöthen	914
	Some Operas That Never Got Written	934
	Alban Berg	1000
	The Impressionists and Debussy	1048
	Mozart's Entertainment Music	1102
	A September Idyll in Wales	1114
	Ravel and "Les Apaches"	1139
	Strauss at the Crossroads	1168
	Brahms' "Bridal Song"	1310
	Prokofiev as a Russian Artist	1332
	Salome Via Oscar Wilde	1391
	Vive L'Amateur	1444
	Aaron Copland	1460
	Bruckner — The Lone Symphonist	1496
	The Quest for the Original Bruckner	1527
BUSONI, FERRUCIO	Mozart — Aphorisms	1300
CARDUS, NEVILLE	Edward Elgar	372
HUGHES, SPIKE	How to Write an Overture	782
KELLER, HANS	Simply a Great Composer	1266
LEINSDORF, ERICH	The Role of the Musical Director	607
	A Letter to the Subscribers	1483
LONGUS	A Tale of Young Love	1071
RICH, ALAN	Stuffed Owls and Stiff Composers	1194
SCHOENBERG, HAROLD C.	Our Changing Musical Language	1248
SCHUMANN, ROBERT	Aphorisms	656
SHAWE-TAYLOR, DESMOND	Haydn — The Contented Genius	526

PENSION FUND CONCERTS

The 134th Pension Fund Concert took place in Symphony Hall on Sunday afternoon, April 4. Artur Rubinstein was the soloist in the following program: Wagner's Prelude to "Die Meistersinger von Nürnberg," Beethoven's Piano Concerto No. 3, and Brahms' Piano Concerto No. 1.

Eight regular Open Rehearsals at Symphony Hall during the past season (October 15, November 12, December 17, February 4 and 11, March 18 and 25, April 15) and a previous Pop Concert on June 27 benefited the Pension Fund.

The eight Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 31st annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on Thursday, April 8, 1965, at 4:00 o'clock. Henry B. Cabot, President of the Trustees, addressed the meeting, after which Mr. Leinsdorf conducted a rehearsal of the Orchestra in Wagner's Prelude to "Lohengrin." The trustees received the members at tea.

The Council of Friends of the Boston Symphony Orchestra, Mrs. Louis W. Cabot and Mrs. Norman L. Cahners, Co-Chairmen, have continued their activity in furthering interest in the Orchestra.

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six concerts were given in Symphony Hall on Sunday afternoons. RICHARD BURGIN conducted the concert on December 20 and CHARLES MUNCH on February 14.

September 27. BRAHMS: "Academic Festival" Overture, Op. 80; SHOSTAKOVITCH: Symphony No. 1, Op. 10; BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68.

November 15. HUGGLER: "Sculptures," Op. 39 (BETHANY BEARDSLEE); MAHLER: Symphony No. 6, in A minor.

December 20. SCHUBERT: Symphony No. 4, in C minor, "Tragic"; CARTER: Variations for Orchestra; MOUSSORGSKY: "Pictures at an Exhibition" (Arranged for Orchestra by Maurice Ravel).

February 14. BERLIOZ: Overture to "Benvenuto Cellini," Op. 23; DEBUSSY: Ibéria ("Images," No. 2); ROUSSEL: Symphony No. 4, Op. 53; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

March 7. STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; PISTON: Symphony No. 8; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN).

April 11. MOZART: Divertimento in B-flat major, for Strings and Two Horns, K. 287; STRAVINSKY: Concerto in D for Violin and Orchestra (JOSEPH SILVERSTEIN); TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

PROGRAMS OF THE TUESDAY EVENING SERIES

Ten concerts were given in Symphony Hall on Tuesday evenings. SIR JOHN BARBIROLLI conducted the concert on November 3; RICHARD BURGIN conducted on December 22, and CHARLES MUNCH on February 16.

September 29. BRAHMS: "Academic Festival" Overture, Op. 80; SHOSTAKOVITCH: Symphony No. 1, Op. 10; BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68.

November 3. BERLIOZ: Overture, "The Roman Carnival," Op. 9; DELIUS: "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"; VAUGHAN WILLIAMS: Symphony No. 6; SIBELIUS: Symphony No. 2, in D major, Op. 43.

November 17. SCHUMANN: Overture to Byron's "Manfred," Op. 115; MAHLER: Symphony No. 6, in A minor.

December 8. KODÁLY: Variations on a Hungarian Folk Song, "The Peacock"; SCHULLER: Seven Studies on Themes of Paul Klee; DVOŘÁK: Symphony No. 3, in E-flat major (Op. 10).

December 22. SCHUBERT: Symphony No. 4, in C minor, "Tragic"; CARTER: Variations for Orchestra; MOUSSORGSKY: "Pictures at an Exhibition" (Arranged for Orchestra by Maurice Ravel).

January 5. HAYDN: *The Seasons* (HELEN BOATWRIGHT, CHARLES BRESSLER, THOMAS PAUL, HANDEL and HAYDN SOCIETY CHORUS).

February 2. BACH: Sinfonia from Cantata No. 174; BACH: Concerto in D minor for Two Violins and String Orchestra (JOSEPH SILVERSTEIN, ALFRED KRIPS); STRAVINSKY: "Agon," Ballet; WAGNER: Excerpts from "Götterdämmerung."

February 16. BERLIOZ: Overture to "Benvenuto Cellini," Op. 23; DEBUSSY: Ibéria ("Images, No. 2); ROUSSEL: Symphony No. 4, Op. 53; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

March 9. STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; PISTON: Symphony No. 8; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN).

April 20. BEETHOVEN: Symphony No. 8, in F major, Op. 93; STRAVINSKY: Concerto in D for Violin and Orchestra (JOSEPH SILVERSTEIN); TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

PROGRAMS OF THE TUESDAY EVENING "CAMBRIDGE" SERIES

Six concerts, the "Cambridge" Series formerly held in Sanders Theatre, Harvard University, were given in Symphony Hall on Tuesday evenings.

October 13. BRAHMS: "Academic Festival" Overture, Op. 80; SHOSTAKOVITCH: Symphony No. 1, Op. 10; BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68.

November 10. MOZART: Symphony No. 38, in D major, "Prague," K. 504; BERGER: Polyphony; MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56.

December 15. SCHUMANN: Overture to Byron's "Manfred," Op. 115; MAHLER: Symphony No. 6, in A minor.

January 12. MOZART: Symphony No. 33, in B-flat major, K. 319; SCHULLER: Seven Studies on Themes of Paul Klee; BRAHMS: Concerto in A minor for Violin and Violoncello, Op. 102 (JOSEPH SILVERSTEIN, JULES ESKIN).

March 16. STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; PISTON: Symphony No. 8; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN).

April 13. STRAVINSKY: "Agon," Ballet; STRAVINSKY: Concerto in D for Violin and Orchestra (JOSEPH SILVERSTEIN); PROKOFIEV: Symphony No. 6, in E-flat minor, Op. 111.

PROGRAMS OF THE WEDNESDAY EVENING SERIES

A new series of three concerts in Symphony Hall on Wednesday evenings.

November 25. KODÁLY: Variations on a Hungarian Folk Song, "The Peacock"; SCHULLER: Seven Studies on Themes of Paul Klee; MENDELSSOHN: Symphony No. 3, in A minor, "Scottish," Op. 56.

January 27. Dedicated to the Memory of Sir Winston Churchill. SCHUMANN: Overture to Byron's "Manfred," Op. 115; MAHLER: Symphony No. 6, in A minor.

April 14. BEETHOVEN: Symphony No. 8, in F major, Op. 93; STRAVINSKY: Concerto in D for Violin and Orchestra (JOSEPH SILVERSTEIN); TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

PROGRAMS OF THE THURSDAY EVENING SERIES

Six concerts were given in Symphony Hall on Thursday evenings. SIR JOHN BARBIROLLI conducted the concert on November 5 and CHARLES MUNCH on February 18.

October 1. BRAHMS: "Academic Festival" Overture, Op. 80; SHOSTAKOVITCH: Symphony No. 1, Op. 10; BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68.

November 5. BERLIOZ: Overture, "The Roman Carnival," Op. 9; DELIUS: "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"; VAUGHAN WILLIAMS: Symphony No. 6; SIBELIUS: Symphony No. 2, in D major, Op. 43.

January 14. SCHUMANN: Overture to Byron's "Manfred," Op. 115; MAHLER: Symphony No. 6, in A minor.

January 28. BACH: Concerto in D minor for Two Violins and String Orchestra (In Memory of Sir Winston Churchill) (JOSEPH SILVERSTEIN, ALFRED KRIPS); MOZART: Symphony No. 33, in B-flat major, K. 319; BRAHMS: Symphony No. 2, in D major, Op. 73.

February 18. BERLIOZ: Overture to "Benvenuto Cellini," Op. 23; DEBUSSY: Ibéria ("Images," No. 2); ROUSSEL: Symphony No. 4, Op. 53; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

March 11. STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; PISTON: Symphony No. 8; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN).

CONCERTS OUTSIDE BOSTON
NEW YORK CITY

Five Wednesday evening concerts in Philharmonic Hall: *October 21* — BRAHMS, "Academic Festival" Overture, Op. 80; MENDELSSOHN, Symphony No. 3, in A minor, Op. 56; MENOTTI, "The Death of the Bishop of Brindisi" (NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Director, CATHOLIC MEMORIAL and ST. JOSEPH'S HIGH SCHOOLS GLEE CLUBS, BERJ ZAMKOCHIAN, Director, GEORGE LONDON, LILI CHOOKASIAN). *December 2* — HUGGLER, "Sculptures," Op. 39 (BETHANY BEARDSLEE); MAHLER, Symphony No. 6, in A minor. *January 20* — TCHAIKOVSKY, Introduction to "The Queen of Spades"; PROKOFIEV, Symphony No. 6, in E-flat minor, Op. 111; BEETHOVEN, Violin Concerto in D major, Op. 61 (ISAAC STERN). *February 24* (CHARLES MUNCH, Conductor) — BERLIOZ, Overture to "Benvenuto Cellini," Op. 23; DEBUSSY, Ibéria ("Images," No. 2); ROUSSEL, Symphony No. 4, Op. 53;

RAVEL, "Daphnis et Chloé," Ballet, Suite No. 2. *March 31* — BRAHMS, Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN); STRAUSS, "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; PISTON, Symphony No. 8; WAGNER, Prelude to "Die Meistersinger von Nürnberg."

Five Friday evening concerts in Philharmonic Hall: *October 23* — SHOSTAKOVITCH, Symphony No. 1, Op. 10; SCHOENBERG, Excerpt and Song of the Wood-Dove from "Gurre-Lieder" (LILI CHOOKASIAN); MENDELSSOHN, Symphony No. 3, in A minor, Op. 56. *December 4* — KODÁLY, Variations on a Hungarian Folk Song, "The Peacock"; LISZT, Piano Concerto in A major, No. 2 (VAN CLIBURN); SCHULLER, Seven Studies on Themes of Paul Klee; LISZT, Piano Concerto in E-flat major, No. 1 (VAN CLIBURN). *January 22* — MOZART, Symphony No. 33, in B-flat major, K. 319; FINE, Toccata Concertante; PROKOFIEV, Symphony No. 6, in E-flat minor, Op. 111. *February 26* — MOZART, Divertimento in D major, K. 136; MENDELSSOHN, Symphony No. 5, in D minor, Op. 107; HONEGGER, Symphony No. 4; RAVEL, "Rapsodie Espagnole." *April 2* — BRAHMS, Piano Concerto No. 2, in B-flat major, Op. 83 (GRANT JOHANNESEN); STRAUSS, "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; PISTON, Symphony No. 8; WAGNER, Prelude to "Die Meistersinger von Nürnberg."

Four concerts were given on Saturday evenings in Carnegie Hall as part of the International Festival of Visiting Orchestras, sponsored by The Carnegie Hall Corporation: *December 5* — HAYDN, Symphony in A major, No. 21; DVOŘÁK, Symphony No. 3, in E-flat major (Op. 10); SHOSTAKOVITCH, Concerto for Violin and Orchestra, Op. 99 (LEONID KOGAN). *January 23* — ROSSINI, Overture to "La Scala di Seta"; STRAVINSKY, "Pulcinella" (HELEN VANNI, JEROLD SIENA, THOMAS PAUL); WAGNER, Excerpts from "Götterdämmerung." *February 27* — BACH, Concerto in D minor for Two Violins and String Orchestra (JOSEPH SILVERSTEIN, ALFRED KRIPS); BERG, "Le Vin" (PHYLLIS CURTIN); BRAHMS, Symphony No. 2, in D major, Op. 73. *April 3* — SCHOENBERG, Concerto for Violin and Orchestra, Op. 36 (JOSEPH SILVERSTEIN); MAHLER, Symphony No. 6, in A minor.

CONCERTS IN OTHER CITIES

Five Sunday afternoon concerts in the Veterans Memorial Auditorium, Providence: October 11, November 22, December 13 (RICHARD BURGIN, Conductor), January 10, March 21.

Five Thursday evening concerts in the Brooklyn Academy of Music: October 22, December 3 (RICHARD BURGIN, Conductor), January 21 (JOSEPH SILVERSTEIN, JULES ESKIN), February 25 (CHARLES MUNCH, Conductor), April 1.

The following additional concerts: Newark, October 24; Storrs, October 25; New London, November 1 (SIR JOHN BARBIROLLI, Conductor); Washington, November 30 and December 1 (BETHANY BEARDSLEE); New Haven, January 19 (RICHARD BURGIN, Conductor; HELEN VANNI, JEROLD SIENA, THOMAS PAUL); Northampton, February 23 (CHARLES MUNCH, Conductor); Baltimore, February 28 (JOSEPH SILVERSTEIN, JULES ESKIN); New Brunswick, March 2; Hartford, March 30 (JOSEPH SILVERSTEIN); Springfield, April 6.

BOSTON SYMPHONY CHAMBER PLAYERS

This ensemble, formed under the advisory direction of Erich Leinsdorf, consists basically of the first chair players of the Orchestra. Concerts were given as follows in Sanders Theatre, Cambridge, on Sunday evenings: *November 8* — BEETHOVEN, Serenade for Flute, Violin and Viola, Op. 25; MOZART, Quartet for Oboe, Violin, Viola and Cello, K. 370; BEETHOVEN, Septet, Op. 20. *February 7* — COPLAND, Vitebsk; FINE, Fantasia for String Trio; MOZART, Quintet for Piano and Winds, K. 452; BRAHMS, Piano Quartet, Op. 60 (CLAUDE FRANK, Piano Soloist). *March 14* — PISTON, Divertimento for Nine Instruments; MOZART, Sonata for Bassoon and Cello, K. 292; CARTER, Woodwind Quintet; SPOHR, Nonet.

Concerts were given at the Hunter College Playhouse, New York, on December 7, February 1 and March 22, and at Dumbarton Oaks, Washington, D. C. on April 12.

BERKSHIRE FESTIVAL, TANGLEWOOD (1964)

Six concerts by members of the Boston Symphony Orchestra under the direction of Erich Leinsdorf were given on Friday and Saturday evenings and Sunday afternoons in the first two weeks. These concerts were all performed in the Music Shed.

July 3. MOZART: March in D major, K. 237; Serenade in D major, K. 203; Piano Concerto in B-flat major, K. 450 (Claudio Arrau); Symphony in C major, "Linz," K. 425.

July 4. MOZART: Divertimento in F major, K. 247, and March in F major, K. 248; Piano Concerto in D major, K. 451 (Claudio Arrau); Symphony in G minor, K. 550.

July 5. HAYDN: Symphony No. 39, in G minor; Aria of Beatrice from Cimarosa's "I Due supposti conti, ossia Lo sposo senza moglie" (Helen Vanni); Cantata, "Applausus" (Helen Boatwright, Helen Vanni, Charles Bressler, Donald Bell, Festival Chorus).

July 10. SCHUBERT: Symphony No. 3, in D major, Mass in E-flat major, No. 6 (Saramae Endich, Eunice Alberts, Walter Carringer, Jerold Siena, Donald Bell, Festival Chorus).

July 11. MOZART: Serenade in B-flat for 13 Wind Instruments, K. 361; Piano Concerto in F major, K. 413 (Malcolm Frager); Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene") with Soprano and Piano Obbligato, K. 505 (Helen Boatwright, Malcolm Frager); Six German Dances, K. 509.

July 12. MOZART: Overture, "The Marriage of Figaro," K. 492; Violin Concerto in B-flat major, K. 207 (Joseph Silverstein); STRAUSS: Incidental Music to "Der Bürger als Edelmann," based on Molière's Comedy-Ballet, "Le Bourgeois Gentilhomme," Op. 60 (Helen Boatwright, Helen Vanni, Donald Bell, Mac Morgan).

Eighteen concerts by the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, were given in the Shed on Friday and Saturday evenings and Sunday afternoons of the last six weeks. Eugene Ormandy conducted on July 19 and 24 and August 1; William Steinberg conducted on July 26 and 31; Richard Burgin conducted on August 7; Max Rudolf conducted on August 14; Seiji Ozawa conducted on August 16, and Leopold Stokowski conducted on August 21.

July 17. STRAUSS: Interludes from "Die Frau ohne Schatten"; MAHLER: Symphony No. 5 in C-sharp minor.

July 18. WAGNER: Overture and Bacchanale from "Tannhäuser" (Radcliffe Choral Society); STRAUSS: "Die Tageszeiten," Song Cycle for Men's Chorus and Orchestra, Op. 76 (Harvard Glee Club and Members of the Tanglewood Choir); DEBUSSY: Three Nocturnes (Radcliffe Choral Society); STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28.

July 19. BEETHOVEN: Overture to "Egmont," Op. 84; BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60; RAVEL: "Alborada del gracioso"; ELGAR: Variations on an Original Theme, Op. 36.

July 24. STRAUSS: "Don Juan," Tone Poem, Op. 20; SIBELIUS: Symphony No. 5 in E-flat major, Op. 82; DEBUSSY: "Ibéria" ("Images," No. 2); RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

July 25. MOZART: Nocturne for Four Orchestras, K. 286; STRAUSS: "Also sprach Zarathustra," Tone Poem, Op. 30; BRAHMS: Piano Concerto No. 1, in D minor, Op. 15 (Van Cliburn).

July 26. MENDELSSOHN: Symphony No. 4 in A major ("Italian"), Op. 90; WAGNER: Siegfried's Rhine Journey and Siegfried's Death, from "Götterdämmerung"; BEETHOVEN: Symphony No. 5, in C minor, Op. 67.

July 31. PISTON: Toccata; STRAUSS: "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 (Samuel Mayes, Joseph de Pasquale); BRAHMS: Symphony No. 1, in C minor, Op. 68.

August 1. BEETHOVEN: Overture to "Leonore," No. 1, Op. 138; BEETHOVEN: Symphony No. 1, in C major, Op. 21; MAHLER: Symphony in D major, No. 1.

August 2. DVOŘÁK: Symphony No. 6, in D major, Op. 60; BARTÓK: Concerto No. 2 for Violin and Orchestra (Joseph Silverstein); STRAUSS: Prelude and Waltz Sequence from "Der Rosenkavalier."

August 7. TCHAIKOVSKY: Symphony No. 6, in B minor, Op. 74, "Pathétique"; SCHULLER: Seven Studies on Themes of Paul Klee; DEBUSSY: "La Mer."

August 8. BEETHOVEN: "The Ruins of Athens," Op. 113 (Phyllis Curtin, Justino Diaz, Festival Chorus); STRAUSS: Three Hymns of Friedrich Hölderlin, Op. 71 (Phyllis Curtin); MENOTTI: "The Death of the Bishop of Brindisi," for Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra (Justino Diaz, Lili Chookasian, Festival Chorus, Children's Chorus from eight camps in the Berkshire area, prepared by James Cunningham).

August 9. HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber; SCHUMANN: Symphony No. 4, in D minor, Op. 120; STRAUSS: Parergon to the Sinfonia Domestica, Op. 73 (Jorge Bolet); LISZT: Fantasia on Themes from Beethoven's "The Ruins of Athens" (Jorge Bolet).

August 14. SMETANA: "From Bohemia's Forests and Meadows"; BEETHOVEN: Symphony No. 2, in D major, Op. 36; STRAUSS: "Macbeth," Tone Poem, Op. 23; STRAVINSKY: Suite from the Ballet, "L'Oiseau de feu."

August 15. WAGNER: Prelude to "Tristan and Isolde"; SYDEMAN: Study for Orchestra No. 2; STRAUSS: Burleske in D minor for Piano and Orchestra (Lorin Hollander); MENDELSSOHN: Overture (Op. 21), and Incidental Music to "A Midsummer Night's Dream," Op. 61 (Helen Boatwright, June Genovese, Patricia Peardon, Tanglewood Choir).

August 16. BIZET: Symphony in C major; HINDEMITH: Symphony, "Mathis der Maler"; MOUSSORGSKY: "Pictures at an Exhibition" (Arranged for Orchestra by Maurice Ravel).

August 21. MOZART: Sinfonia Concertante, in E-flat major, K. 297b; STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24; HOVHANESS: Prelude and Quadruple Fugue for Orchestra, Op. 128; ROREM: "Eagles" (After Walt Whitman); STRAVINSKY: Suite from the Ballet "Petrouchka."

August 22. WAGNER: Excerpts from "Die Walküre," Act III; VERDI: Requiem Mass (Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello, Chorus pro Musica, assisted by the Festival Chorus).

August 23. BEETHOVEN: Overture to "Fidelio," Op. 72; BEETHOVEN: Symphony No. 7, in A major, Op. 92; STRAUSS: "Ein Heldenleben," Tone Poem, Op. 40.

Eight chamber music concerts by the following groups were given in the Theatre-Concert Hall:

June 30.	New York Pro Musica
July 7.	Joseph Silverstein and Ralph Berkowitz
July 14.	Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, Conductor
July 21.	Claudio Arrau
July 28.	Beaux Arts Trio of New York
August 4.	Jorge Bolet
August 11.	Lenox String Quartet (Included in the Festival of Contemporary American Music)
August 18.	Phyllis Curtin, assisted by Ryan Edwards

A Festival of Contemporary American Music was sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation. Concerts were given at Tanglewood on August 9, 10, 11, 12 and 13.

"A Gala Evening" at Tanglewood was presented by the students of the Berkshire Music Center on Wednesday, August 19, for the benefit of the school. Arthur Fiedler conducted "The Boston Pops at Tanglewood" on Wednesday, July 22, for the benefit of the Orchestra's Pension Fund.

BERKSHIRE MUSIC CENTER

The Twenty-second Session of the Berkshire Music Center, Erich Leinsdorf, Director, was held at Tanglewood from June 28 to August 23, 1964.

POP CONCERTS

The 79th season of the Boston Pops, Arthur Fiedler, Conductor, was given in Symphony Hall from April 28 through June 27.

ESPLANADE CONCERTS

The 36th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of June 29 through July 11 (omitting July 5) and Wednesday mornings on July 1 and 8 (Children's Concerts). These concerts were organized by a committee of which Henry B. Cabot is chairman.

BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall were regularly broadcast by WGBH-FM, WAMC-FM (Albany), WSCH-FM (Hartford), and WFCR-FM (Springfield).

The Saturday evening concerts in Symphony Hall were regularly broadcast from the beginning of the season by WGBH-FM, WCRB-AM-FM, WFCR-FM (Springfield) and WCRQ (Providence, R. I.).

The "Cambridge" Tuesday evening concerts of the Orchestra in Symphony Hall were broadcast on WGBH-FM, WAMC (Albany), and WFCR-FM (Springfield). In addition, these concerts were telecast by WGBH and WENH (Durham, N. H.).

The Tuesday evening Symphony Hall concerts were broadcast by WBUR-FM.

Complete transcriptions of the Friday–Saturday concerts, as well as concerts of the Boston Pops and from the 1964 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations: WAMC (Albany), KHFM (Albuquerque), WFMZ (Allentown), KNIK (Anchorage), WOUB (Athens), KHFI-FM (Austin), WCRB (Boston), WGBH-FM (Boston), WBUR (Boston), WJBO-FM (Baton Rouge), WBEN (Buffalo), WVMT (Burlington), WKNA (Charleston, W. V.), WBT-FM (Charlotte, N. C.), WCHV (Charlottesville, Va.), WLOM-FM (Chattanooga), WFMT (Chicago), WCLV (Cleveland), KFML (Denver), WDTM (Detroit), WVIC-FM (East Lansing), WTRC-FM (Elkhart), KUAC (Fairbanks), WMJR (Fort Lauderdale), WPTH-FM (Fort Wayne), WTIC-AM-FM (Hartford), KAIM (Honolulu), KLEF (Houston), KCMO-FM (Kansas City), WFMS (Indianapolis), WVBR (Ithaca), KFAC (Los Angeles), WVNO-FM (Mansfield), WVCG (Miami), KTEA (Midwest City, Okla), WWOM (New Orleans), WQXR-AM-FM (New York), WRVC (Norfolk), WMNB (North Adams), WFLN (Philadelphia), WCRQ (Providence), WPTF (Raleigh), KNEV (Reno), WFMV (Richmond), WCMF (Rochester), WHBF (Rock Island), KBRG (San Francisco), KLSN (Seattle), KSL-FM (Salt Lake City), KATY (San Luis Obispo), WONO (Syracuse), WUFM (Utica), WDBN (Wadsworth, Ohio), WGMS (Washington), WRFD (Worthington), CKFM (Calgary, Alberta), CKFM (Toronto), CKVL (Montreal, Quebec), CHQM (Vancouver, B. C.).

Concerts of the Berkshire Festival were broadcast delayed by WGBH-FM through the Winter Season. The nine Saturday evening Pops concerts were broadcast live by WGBH-FM, WCRB-AM-FM. Pops concerts were broadcast delayed through the Winter Season.

The concerts of the Friday–Saturday series and the Berkshire Festival were tape recorded by the Voice of America for distribution to overseas broadcasting stations.

Thirteen one-hour television programs were produced by the Boston Symphony Management Trust and distributed with thirteen previous programs by Seven Arts Associated Corporation. They were broadcast during this season on these stations: KOAT-TV (Albuquerque), WGTV (Athens), WTVN-TV (Columbus, Ohio), CJPM-TV (Chicoutimi, Quebec), WJBK-TV (Detroit), WDAY-TV (Fargo), CJCH-TV (Halifax), WLBT-TV (Jackson, Miss.), KTTV-TV (Los Angeles), WNEW-TV (New York), KWSC-TV (Pullman, Wash.), WPHL-TV (Philadelphia), CFCM-TV (Quebec City, Quebec), WREX-TV (Rockford), KNTV (San Jose), KEYT (Santa Barbara), KCHU-TV (San Bernadino), WBNB (St. Thomas, Virgin Islands), KRON-TV (San Francisco), KGO-TV (San Francisco), WTTG-TV (Washington).

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA HAVE BEEN RELEASED SINCE MAY, 1964:

Under the direction of Erich Leinsdorf: Beethoven, Piano Concerto No. 5, "Emperor" (Soloist: Artur Rubinstein); Berg, Excerpts from "Wozzeck" (Soloist: Phyllis Curtin); Brahms, Symphony No. 1; Brahms, Piano Concerto No. 1 (Soloist: Van Cliburn); Mahler, Symphony No. 5; Menotti, The Death of the Bishop of Brindisi (With chorus and soloists); Prokofiev, Violin Concerto No. 1 (Soloist: Erick Friedman); Prokofiev, Piano Concerto No. 5 (Soloist: Lorin Hollander); Rimsky-Korsakov, Suite from Le Coq d'Or; Schoenberg, Gurre-Lieder, Excerpts (Soloist: Lili Chookasian); Stravinsky, Suite from The Firebird.

GERTRUDE R. NISSENBAUM
VIOLIN

340 TAPPAN STREET
TEL. LONGWOOD 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANOFORTE
Soloist Accompanist Teacher

Studio No. 36
Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

BALLING MUSIC STUDIO DEcatur 2-6990
1875 Commonwealth Avenue, Newton 66, Mass. FAirview 3-3461

PIANO taught in the best American and European traditions VOICE

ROBERT GOMBERG, *Violinist*
CURTIS INSTITUTE PHILADELPHIA ORCHESTRA
Accepting Intermediate and Advanced Students • Coaching in Chamber Music
For information write
143 BEACONSFIELD ROAD, BROOKLINE Call LO 6-1332

SALVATORE SULLO
PIANO
Scholarship Student, Naples Conservatory; Pupil of Cortot, Paris.
Chamber Music Concerts with Members of Boston Symphony Orchestra.
Phone 227-8591 (please call 10 A.M.) • BOSTON, MASS.

KATE FRISKIN
Pianist and Teacher
8 CHAUNCY STREET
CAMBRIDGE, MASSACHUSETTS
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech
• in Industry • in Education
• in Therapy • in Theatre
NEAR HARVARD SQUARE KI 7-8817

BOSTON UNIVERSITY CELEBRITY SERIES

AARON RICHMOND, *Managing Director*

***Associates:* Anne Harper and Walter Pierce**

1965-1966 FESTIVAL OF 6 VISITING SYMPHONY ORCHESTRAS: $33 • $27 • $21

***Orders Now:* CELEBRITY SERIES, 535 Boylston Street, Boston**

CZECH PHILHARMONIC, ANCERL, *Conductor*

MOSCOW PHILHARMONIC, KONDRASHIN, *Conductor*
with Vishnevskaya, *Soprano Soloist*

PITTSBURGH SYMPHONY, STEINBERG, *Conductor*
with Istomin, *Soloist*

CLEVELAND ORCHESTRA, SZELL, *Conductor*

CINCINNATI SYMPHONY, RUDOLF, *Conductor*
with Arrau, *Soloist*

HOUSTON SYMPHONY, SIR JOHN BARBIROLLI, *Conductor*

7-Event Selective Series: $28 $23 $18 $14

Check Any 7 of the 19 events listed below

ROYAL DANISH BALLET	Sun. eve., Oct. 3
NETHERLANDS CHAMBER ORCHESTRA Szymon Goldberg, conductor and violin soloist	Tues. eve., Oct. 12
VLADIMIR ASHKENAZY, brilliant Soviet pianist	Sun. aft., Oct. 17
CZECH PHILHARMONIC, Ancerl, conductor	Fri. eve., Oct. 22
JUILLIARD STRING QUARTET	Sun. aft., Oct. 24
LOEWENGUTH STRING QUARTET from Paris	Sun. aft., Nov. 7
PITTSBURGH SYMPHONY, Steinberg, conductor Eugene Istomin, piano soloist	Sun. aft., Nov. 14
MARILYN HORNE, coloratura mezzo-soprano	Sun. aft., Nov. 21
RUDOLF SERKIN	Sun. aft., Dec. 5
DAVID OISTRAKH, Soviet violinist	Wed. eve., Dec. 15
PAGANINI QUARTET	Sun. aft., Jan. 16
VIENNA OCTET	Sat. eve., Jan. 29
ISAAC STERN	Sun. aft., Feb. 13
CLEVELAND ORCHESTRA, Szell, Conductor	Wed. eve., Feb. 16
HANS RICHTER-HAASER, leading German pianist	Sun. aft., Feb. 20
GINA BACHAUER, distinguished Greek pianist	Sun. aft., Feb. 27
CINCINNATI SYMPHONY, Rudolf, conductor Claudio Arrau, piano soloist	Sat. eve., Mar. 5
HOUSTON SYMPHONY, Sir John Barbirolli, conductor	Wed. eve., Mar. 30
VAN CLIBURN	Fri. eve., Apr. 1

EXTRA EVENTS to Series Subscribers ONLY at prices listed:

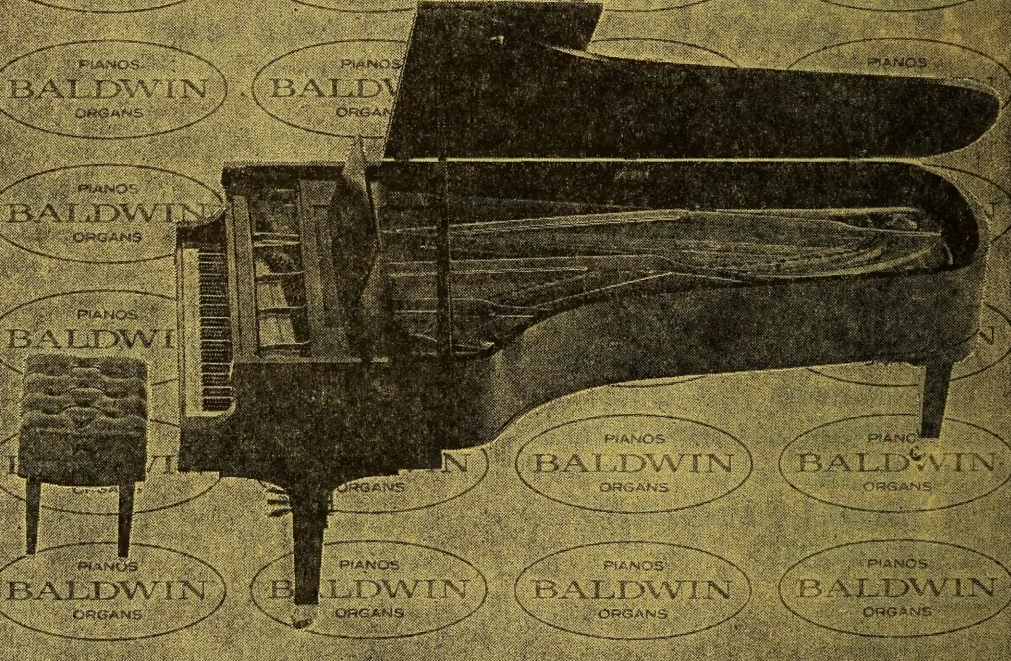
MOSCOW PHILHARMONIC ($6.50, $5.50, $5, $4, $3)	Mon. eve., Nov. 1
ARTUR RUBINSTEIN ($5.50, $4.50, $3.50, $2.50)	Sun. aft., Jan. 30
BOLSHOI BALLET ($10, $9, $8, $6.50, $5, $4)	Tue. eve., Apr. 12

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

"The Baldwin is the ideal piano for solo and orchestral work and particularly for chamber music. Its wide range of tonal color and its easy action fulfill all possible wishes."

— *Erich Leinsdorf*



You choose wisely when you choose

BALDWIN

160 BOYLSTON STREET, BOSTON • HA 6-0775